

THE ATHENÆUM

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SATURDAY, MAY 16, 1908.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

BRITISH MUSEUM.—THE STUDENTS' ROOM
of the DEPARTMENT of PRINTS and DRAWINGS will be CLOSED during repairs, from the 25th to the 30th instant.
E. MAUNDE THOMPSON, Director and Principal Librarian.
British Museum, May 15, 1908.

THE LATE GERALD MASSEY.

The many admirers of the late Gerald Massey in all parts of the English-speaking world will learn with regret that his widow and daughters have been left unprotected for the deceased poet, whose fame as a singer of democracy was made half a century ago, devoted his energies throughout his life to causes and researches in which he could gain little or no honor. His massive work on the "Secret Drama of Shakespeare's Sonnets" is typical of his thoroughness and of his disregard of pecuniary rewards. But these qualities are peculiarly apparent in his six learned and deeply thoughtful volumes on Egyptology, which practically absorbed the last thirty years of his life, and of which the cost of printing exhausted his scanty means. Even those who did not accept his conclusions have paid tribute to the fine literary quality of all his writing; while others have found in him a guide and stimulator of exceptional acumen and power. As a mere lecturer he made friends and disciples wherever he went; and thousands who never saw him in the flesh, found in his poetry joy and inspiration. Future generations will judge whether all this toil was warranted, but Massey himself felt that the writing and seeing in print his last volumes, "Ancient Egypt the Light of the World," had made his life worth living. He has left a widow between 70 and 80 years of age, four daughters, two of whom are virtually invalids. The late Sir Henry Campbell-Bannerman very generously donated 200 from the Royal Bounty Fund, and friends of the family have felt that this sum might form the nucleus of a fund which would yield a small income. This Appeal is addressed to all those who have received pleasure from his Poetry, or who have been benefited by his Writings or Lectures, and those who have realized his single-minded zeal for ideas.

FIRST LIST OF SUBSCRIPTIONS.

From the Royal Bounty Fund, by the kindness of the late	£	s.	d.
Sir Henry Campbell-Bannerman	200	0	0
The Committee of the Royal Literary Fund	100	0	0
Claude Montefiore, Esq.	20	0	0
Ardesir Franje Vakil, Esq. (Bombay)	20	0	0
James Robertson, Esq.	10	0	0
His Excellency H. J. Whitelaw Reid	5	0	0
Andrew Glendinning, Esq.	5	0	0
H. Keatley Moore, Esq., Mayor of Croydon	5	0	0
The Misses Reuben	5	0	0
The Misses Ridley	5	0	0
Mrs. Pearce	3	0	0
Mrs. Waterhouse	2	0	0
Sir Alexander Simpson	2	0	0
Thomas Hodekin, Esq.	2	0	0
Sir Harry Johnston	1	0	0
Prof. Churton Collins	1	0	0
Mrs. Bradlaugh Benger	1	0	0
J. W. Harman, Esq.	1	0	0
John M. Hole, Esq.	1	0	0
Dr. Andrew Jackson Davis, Boston, U.S.A.	1	0	0
T. Tanner, Esq.	1	0	0
Mrs. Rowman	1	0	0
Mrs. Nugent	1	0	0
Subscriptions will be received by JAMES ROBERTSON, Esq., 5, Granby Terrace, Hillhead, Glasgow, Scotland, who will render an account to all donors.			
Cheques should be made payable to the Royal Bank of Scotland, Hope Street Branch, Glasgow, Scotland.			

ROYAL LITERARY FUND

(For the assistance of Authors and their Families who are in want of distress.)
Mr. RUDYARD KIPING will preside at the 11th ANNIVERSARY of the FUND at the WHITEHALL ROOMS, HOTEL METROPOLE, on THURSDAY, May 21, at 7.30 p.m. precisely.
Donations to the Chairman's list will be gratefully acknowledged on behalf of the Committee by
A. LEWELYN ROBERTS, Secretary,
40, Denison House, 296, Vauxhall Bridge Road, S.W.

Societies.

ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)
AN ORDINARY MEETING of the SOCIETY will be held on THURSDAY, May 21, at 8 p.m., at 7, SOUTH SQUARE, GRAY'S IN, when Mr. G. W. FORREST, C.L.E. LL.D., will read a Paper on "The Siege of Madras (1746) Revised and Illustrated from Original Documents."
H. E. MALDEN, Hon. Sec.

THE FOLK-LORE SOCIETY.—THE NEXT

MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, May 20, at 8 p.m., when a Paper, entitled "The Telling of the Rees," will be read by Mr. G. L. GOMME.
11, Old Square, Lincoln's Inn, May 9, 1908.

THE ROYAL GEOGRAPHICAL SOCIETY.—

THE ANNIVERSARY MEETING of the SOCIETY, for the Election of President and Council, &c., will be held in the THEATRE, BURLINGTON GARDENS, on MONDAY, May 25, at 3 p.m., the President in the Chair. THE ANNUAL DINNER of the SOCIETY will be held in the Evening of the Anniversary Meeting at the HOTEL METROPOLE, WHITEHALL ROOMS, WHITEHALL PLACE, S.W., at 7 p.m. for 7.30. Dinner chairs, 12. Friends of Fellows are admissible to the Dinner. Applications for tickets should be made to the CHIEF CLERK, 1, Savile Row, Burlington Gardens, not later than MAY 21.

D. A. JOHNSTON } Hon. Secretaries.
LEONARD DARWIN }
1, Savile Row, Burlington Gardens, W.

Exhibitions.

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OF EARLY BRITISH MASTERS includes Choice Works by Reynolds, Hoppner, Raeburn, Cotman, Gainsborough, Rouse, Wheatley, Vincent, Romney, Constable, Wilson, Clark, &c.
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Educational.

UNIVERSITY OF DURHAM.

THE EXAMINATION for ENTRANCE SCHOLARSHIPS in CLASSICS, MATHEMATICS, and THEOLOGY will COMMENCE on WEDNESDAY, June 17, at 9 a.m. Particulars may be obtained from the SECRETARY of EXAMINATIONS, University Offices, Durham.

WESTMINSTER SCHOOL.—AN EXAMINATION will be held on JUNE 24, 25, and 26, to FILL UP NOT LESS THAN FIVE RESIDENTIAL and THREE NON-RESIDENTIAL SCHOLARSHIPS, and also some EXHIBITIONS.—For particulars, apply by letter to the BURSAR, Little Dean's Yard, S.W.

MADAME AUBERT'S ENGLISH and FOREIGN GOVERNERS and SCHOOL AGENCY (Est. 1880), 123, Regent Street, London, W.—Resident and Daily Governesses (Finishing, Junior, Nursery), Lady Professors of Languages, Art, Music, and Singing, Elocution, &c., Companions, Secretaries introduced, Schools recommended, and all information gratis on receipt of requirements.

EDUCATION.

Parents or Guardians desiring accurate information relative to the CHOICE of SCHOOLS for BOYS or GIRLS or TUTORIALS in England or Abroad are invited to call upon or send fully detailed particulars to MESSRS. GABBITS, THRING & CO., who for more than thirty years have been closely in touch with the leading Educational Establishments. Advice, free of charge, is given by Mr. THRING, Nephew of the late Head Master of Uppingham, 36, Sackville Street, London, W.

Situations Vacant.

THE UNIVERSITY OF SHEFFIELD.

PROFESSORSHIP OF LAW.
THE COUNCIL will shortly proceed to the election of a PROFESSOR of LAW in the UNIVERSITY.—Applications must reach the Registrar, from whom further particulars may be obtained, not later than JUNE 5, 1908. W. M. GIBBONS, Registrar.

THE VICTORIA UNIVERSITY OF MANCHESTER.

THE COUNCIL propose to appoint a PROFESSOR of ENGINEERING. Particulars may be obtained from the REGISTRAR.

HARTLEY UNIVERSITY COLLEGE, SOUTHAMPTON.

Principal.—S. W. RICHARDSON, D.Sc. (Lond.), M.A. (Camb.), LECTURER IN ENGLISH.

THE COUNCIL of the COLLEGE invite applications for the appointment of LECTURER IN ENGLISH. Commencing Salary, 1500 per annum. Applications, giving particulars of age, training, qualifications, and experience, with copies of three recent Testimonials, must be sent to the PRINCIPAL not later than MAY 20, 1908. Further particulars may be obtained on application to the REGISTRAR.

UNIVERSITY COLLEGE OF NORTH WALES.

(A Constituent College of the University of Wales.)

Applications are invited for the post of ASSISTANT LECTURER in GREEK and LATIN. Salary 1200. Applications and Testimonials should be received not later than MONDAY, June 1, by the undersigned, from whom further particulars may be obtained.
JOHN EDWARD LLOYD, M.A., Secretary and Registrar.
Bangor, April 29, 1908.

COUNTY OF LONDON.

THE LONDON COUNTY COUNCIL invites applications for the post of ASSISTANT LECTURER, specially qualified in English and General Subjects, at the CLAPHAM DAY TRAINING COLLEGE for WOMEN, CEDARS ROAD, CLAPHAM.
The Salary will commence at 1200 a year, and will rise by annual increments of 100, subject to satisfactory service, to a maximum of 1700 a year.

The person appointed will be required to give Lectures in her subjects; to help in supervising the Students' School Practice; to assist in the Organization of College Clubs and Societies (bearing, as a rule, some relation to her own department of work); and to take an active interest in the general life of the College.

Applications should be made on Form T.S. 56, to be obtained, together with particulars of the appointment, from the Clerk of the London County Council, Education Office, Victoria Embankment, W.C., to whom they must be returned not later than 11 a.m. on MONDAY, May 25, 1908, accompanied by copies of three Testimonials of recent date.

All communications on the subject must be endorsed "Assistant Lecturer in Training College," and a stamped addressed envelope must be enclosed.

Conveying, either directly or indirectly, will be held to be a disqualification for employment.
G. L. GOMME, Clerk of the London County Council.
Education Office, Victoria Embankment, W.C.
May 12, 1908.

BERKSHIRE EDUCATION COMMITTEE.

COUNTY SECONDARY SCHOOL FOR BOYS, WINDSOR.

THE BERKSHIRE EDUCATION COMMITTEE invite applications for the post of HEAD MASTER.
The School will be OPENED in SEPTEMBER NEXT. Accommodation for 120 Boys. Salary 2500, with Capitation fee of 10 per head, with a minimum of 3000, during the first two years. Candidates must be Graduates in Honour of a British University. Full particulars and Forms of Application may be obtained from THE EDUCATION SECRETARY, The Forbury, Reading.

Yearly Subscription, free by post, Inland, 15s. 3d.; Foreign, 18s. Entered at the New York Post Office as Second Class matter.

YORK DIOCESAN TRAINING COLLEGE.

PRINCIPAL REQUIRED NEXT TERM. Must be in Priest's Orders. Salary 800l., with residence.—Applications, with copies of three Testimonials only, to be sent before JUNE 4 to J. TATHAM WARE, 1, New Street, York.

THE ENGLISH SCHOOLS, MONTEVIDEO.—

WANTED. Graduates, with good experience in Secondary Schools, as HEAD MASTER and HEAD MISTRESS for the above Schools about to be established in Montevideo. Candidates must be under 40 years of age. The Governors offer a stipend of 2500 per annum with a Capitation Fee of 10. 10s. per annum for the Head Master, and a Stipend of 2000, with a Capitation Fee of 10. for the Head Mistress. Pleasant yield. Delightful Climate. The appointments will be made in London, on behalf of the Governors, during the month of July. Forms of application, and further particulars may be obtained from E. A. VIGO, Esq., Joint Scholastic Agency, 23, Southampton Street, Bloomsbury, London, on receipt of stamped addressed envelope.—Applications to be sent to the Rev. H. A. ALLPERS (British Consular Chaplain in Montevideo), care of Dr. Wise, J.F., Waltham, Essex.

CLIFTON HIGH SCHOOL FOR GIRLS.

THE COUNCIL propose to elect a HEAD MISTRESS, whose duties will begin in SEPTEMBER NEXT.—For particulars apply to the Secretary, W. W. ASQUITH, Esq., 3, Penelope Vale, Clifton, Bristol, to whom applications should be sent not later than JUNE 10, accompanied by ten copies of not more than three recent Testimonials, and by three References.

CITY OF WORCESTER.

VICTORIA INSTITUTE SECONDARY SCHOOL (GIRLS).

THE EDUCATION COMMITTEE require a HEAD MISTRESS to take charge of the above SCHOOL, to which a Pupil-Teacher Centre is attached, in SEPTEMBER NEXT. There are now 30 Scholars in the School, and New Buildings will be erected shortly to accommodate 200. Applicants must be Graduates, and have had experience in the work of Secondary Schools.

The Lady appointed will be directly responsible to the Council, through its Committee, for the work of the School.

The Salary has been fixed at 900l. per annum, with a Capitation Fee of 10. for every Scholar in the School after the first eighty.

Applications, stating age and previous experience, with copies of three recent Testimonials, must be forwarded to us to reach the undersigned on or before MAY 25.

THOS. DUCKWORTH, Secretary for Higher Education.
Victoria Institute, Worcester.

GREWE COUNTY SECONDARY SCHOOL.

THE MODERN LANGUAGE MISTRESS has recently been appointed to a Headship and a SUCCESSOR will be REQUIRED EARLY IN SEPTEMBER.

Candidates should have a thorough knowledge of French and German and be able to converse fluently in at least one of those Languages. Previous Teaching experience in a good School is indispensable. Salary 1200 to 1500 per annum, non-resident. Applications, giving full but concise account of education and experience, together with copies of three recent Testimonials, to reach the HEAD MASTER on or before MAY 30.

DARLINGTON BOROUGH EDUCATION COMMITTEE.

MEDICAL OFFICER AND SCHOOL NURSE.

Applications are invited for the following appointments:

(1) MEDICAL OFFICER (Man or Woman) to the Committee, Commencing Salary 2000 per annum, rising by annual increments of 100, per annum to a maximum of 2500. Applicants must be fully qualified Medical Practitioners, and preference will be given to one who has had special opportunities for the Study of Diseases of Children.

(2) SCHOOL NURSE. Salary 750, to 900 per annum (by 50 annual increments). Applicants must hold a Nursing Certificate, and have had general training in a Hospital, especially in a Children's Ward.

Particulars of duties, conditions attaching to the appointment, and Forms of Application will be supplied by the undersigned.

Applications, giving full information as to qualifications, &c., together with copies of not more than three recent Testimonials, must be received at this Office not later than JUNE 1, 1908, endorsed "Schools Medical Officer."

A. C. BOYDE, Director of Education.

Education Office, North Lodge, Darlington.

CITY OF COVENTRY.

APPOINTMENT OF CHIEF LIBRARIAN.

THE FREE LIBRARY COMMITTEE of the CITY of COVENTRY invite applications for the position of CHIEF LIBRARIAN at the FREE PUBLIC LIBRARY, COVENTRY.

Salary 2500 per annum.

Candidates must have had previous experience in the Management of a Public Library. The person appointed will be required to devote his whole time to the duties of the Office.

Applications, endorsed "Librarian," stating age, qualifications, and previous experience, and accompanied by copies of not more than three recent Testimonials, to be delivered at my Office not later than 10 a.m. on MONDAY, June 1, 1908.

Conveying, directly or indirectly, will be a disqualification.

GEO. SUTTON, Town Clerk.

10, Hay Lane, Coventry, May 11, 1908.

UNIVERSITY OF LIVERPOOL.

WANTED AT ONCE, EXPERT CATALOGUER for UNIVERSITY LIBRARY. Salary 1000 per annum. Candidates should furnish three Testimonials, and state age, experience, and knowledge of Languages. Applications should be sent to THE REGISTRAR not later than MAY 30.

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JOHN MILTON.—INFORMATION as to PORTRAITS of MILTON will be gladly received by the under-named, who has a Book in preparation concerning them, and is also open to purchase Portraits and Prints of the Poet.
Dr. WILLIAMSON, Burgh House, Hampstead.

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The Library of W. JERDONE BRAIKENRIDGE, Esq., deceased, removed from Clarendon, Clevedon.

MESSRS. SOTHEY, WILKINSON & HODGE will SELL by AUCTION (by order of the Executors), at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, May 18, and Three Following Days, at 1 o'clock precisely, the LIBRARY of W. JERDONE BRAIKENRIDGE, Esq., deceased, removed from Clarendon, Clevedon, comprising the Best Editions of Books relating to Botany, Conchology, Geology, Ornithology, Ichthyology, Entomology, &c.—Works on American Topography—Art Books—Archæology—Voyages and Travels—Sporting Books, &c., including Curtis's Botanical Magazine, 134 vols.—Agassiz, Recherches sur les Poissons Fossiles, 1833-43—Doughart's Barons and Peers of Scotland, 2 vols. Large Paper, 1789-1815—Nodding's Botanic Garden, and Maund and Henslow's The Botanist, Large Paper—Hawkins's Observations in his Voyage into the South Sea in 1593, 1622—Hooker and Greville's Icones Filicum, 1820—Fleming's Veroneses—Johnson's Lives of Highwaymen—Meyer's Illustrations of British Birds—Parkinson's Paradise in Sole—Turberville's Books of Falconrie—Smith's Lendipterous Insects of Georgia—Sewarby's English Funct.—Turner's New Herball, the Greater Herball, &c., 1531-1581—Sowerby's English Botany and Mineral Conchology, &c.—Proceedings and Transactions of the Geological, Linnean, Ray, Royal, Historical, and other Societies; and other Properties, including Postcard Works—Sporting Books—Sowerby's English Botany—Natural History—Spenser's Faerie Queene, 2 vols., 1609—Tracts—Illustrated Works—Manuscripts upon Various Classes of Cookery—Fine Art and Illustrated Books—Selby's British Ornithology—Bacon's Novum Organum, First Edition, &c.

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MESSRS. SOTHEY, WILKINSON & HODGE will SELL by AUCTION at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, May 25, at 1 o'clock precisely, BOOKS and MANUSCRIPTS comprising First Editions of the Modern Authors, and a large and valuable Collection of the Villon Society's Arabian Nights, &c., 12 vols.—Works relating to America—Books on Natural History and Sport, Archæology, and Antiquities—Ackermann's Microcosm of London, 3 vols., uncut—Aiken's National Sports—Boccaccio, The Decameron, 1625-30.

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But humbly strive to heal the ills of life,
And by good works a worthier prize secure.
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Of power in knowledge, and the power of self—
Negation their chief function and estate,
Till, from denying Christ, they grow to hate:
In conduct circumspect, but insincere,
Glossing some latent vice with hard veneer:
The one true Prophet who, to save them, strayed
Within their portals, scoffed at and betrayed:
Each venomous unit, whom no love can bind,
Joined in a common hatred of mankind—
Each hating each, but hating others more!
Some aims they give, but *love not* their own poor;
And even the worthier few who coldly win
Merit, love nothing—only hate a sin.
They tell me such there are; no! such there is—
Nature's not lavish in enormities—
Who, steeped and nurtured in this odious creed,
Of all our dissidence has sown the seed:
We reap the whirlwind: who, infect with hate,
Subtly distils his venom through the State—
A foul contagion of antipathies!
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Socinian humour: who, from that fair land
Where Luxury and Greed walk hand in hand,
And many a snare is set for darkened souls,
And Vice, triumphing, in his chariot rolls,
Now seeks, voluptuous, and with strength renewed,
Here to rekindle every smouldering feud!
(And such the healing virtue of that clime,
Health will return at the propitious time):
Who, swollen with pride to have duped our Country's
Commons,
Now haply schemes to illude his Master's summons
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LITERATURE

The Romance of George Villiers, First Duke of Buckingham. By Philip Gibbs. (Methuen & Co.)

MR. GIBBS tells us in his pleasant Introduction that he has had "quite a gay task"; and in truth he has written one of the brightest, cheeriest, and most readable books that have come under our notice for a long time. The inevitable passages of special pleading do not offend us, because in every case Mr. Gibbs is honest enough to emphasize the saving clauses, and because it is perfectly clear that he does not realize that it is special pleading. We can tolerate a few phrases that savour of affectation, because there is no affectation or pretence in the book as a whole; and a few lapses in grammar and slovenly composition, where our pleasure has been great.

We trust that historical students will not be misled by the title of the book. It must not be supposed that because Mr. Gibbs calls it 'The Romance of George Villiers,' it is itself a "romance"; the reader who takes it up, perhaps, with serious misgivings on that score, will be pleasantly disappointed to find himself profitably engaged upon a well-informed, impartial, and—with all its "gaiety"—sober historical monograph, the result of close and discriminating industry. Now and again he may be constrained to smile; but his smile will be a friendly one, and for a very good reason. Somehow or another, the ordinary student of English history has never conceived a lively interest in Buckingham, although he shines in Dumas's great narrative. The best compliment we can offer to Mr. Gibbs is to say that, after reading his book, we find Buckingham interesting and very much alive.

This is the more noticeable because, when Mr. Gibbs has done with him, Buckingham stands pretty well where he was before: beautiful in person, and, when not crossed, with much charm of manner; physically courageous; magnificent in spending as in acquiring; not grasping or corrupt or unusually licentious, according to the standard of the time; faithful to friends who did his bidding, haughtily frank in his enmities; but intensely egotistical, inordinately fond of power, vindictive, grossly ignorant of the elements of diplomacy, statesmanship, or command, he was so blinded by self-esteem that he was totally unaware of his own limitations. By turns in high spirits, petulant, or sulky, like a spoilt child, and with a child's love of fine clothes and display, he was foolishly impetuous in word and action, and vain beyond the vanity of woman. There is not one of his qualities which is not amply illustrated by Mr. Gibbs's industry and inveterate honesty. Nor is there one scene of Buckingham's career, from the moment when the Baynard's Castle syndicate put him forward as their nominee to supplant the despicable Somerset to that when he fell under Felton's stroke, which is not brought before us in a way as exhaustive as it is bright and lively.

We have said that we cannot quarrel with Mr. Gibbs for the natural tendency to ascribe to Buckingham qualities that nobleman did not possess, because he provides all necessary evidence on the other side. He insists more than once upon Buckingham's "military instinct," and asserts that he had "many of the qualities which go to make up a great soldier or a great seaman"; but while he offers this somewhat vague and conventional testimonial, he gives also the details of the fiasco at La Rochelle. We are clearly asked to believe that Buckingham had diplomatic ability; but Mr. Gibbs is compelled to exhibit him as the dupe of Gondamar and the mere plaything of Olivares and Richelieu. We are told that the miserable condition of the navy was no fault of his, and that he used his patronage "with clean hands"; and side by side with this we have the admission that the officers were appointed "because they were his flatterers or the friends of his flatterers." The following is an excellent example of Mr. Gibbs's method:—

"That the spirit of Drake and Raleigh and Hawkins had died with them was not a guiltiness in him. That the men were cowardly and mutinous was not to his dishonour. He was not to blame because the Mexican fleet had slipped by in safety.... Yet there were many things for which he must be blamed. As Lord Admiral of England the condition of the fleet was a disgrace to him. It was his responsibility that the victuals were rotten, though crime was done by villainous contractors. His appointment of the commanding officers had been wanting in judgment."

Again we read:—

"He had done his best to create a great navy, he had been industrious and active as a war minister, he had never been influenced in any of his public actions by base

private interests or the greed of gold. All this we must allow him; but there still remains his responsibility, shared equally by Charles, for the deplorable disasters that had dogged all his actions, due, not to any corruption of character, but to a rash temperament, an utter lack of political foresight or wisdom, and the whole system of favouritism of which he was the centre and fountain head, which gave important posts to men of inefficiency."

We do not think Mr. Gibbs well advised in laying frequent stress upon Buckingham's "patriotism." It is true that we are not certain what meaning he attaches to the word, since on one of the first pages of the book he astonishes us by the statement that "Elizabeth, with all her frailty, had some sense of patriotism"! But to serious people the word connotes at least a passion for the welfare of one's country, a forgetfulness of self in her interests, a purity of design and action to secure them. Where does Mr. Gibbs find these in Buckingham? Is it when he claims that his client was "disinterested in all matters of State which did not affect his personal position"; when we are told that he was "swayed impetuously by personal pique and the passing mood"; or when Mr. Gibbs himself characterizes this patriotism as a "glorified egotism"? Does he discover so high-toned a virtue in Buckingham's childish misconduct in Spain and France? When, as a rising favourite, he allowed Raleigh to die; when, out of sheer wounded vanity, he involved England in war, first with Spain and then with France; when he persecuted Bristol; when he accumulated in his own person, and grossly misused, the highest executive offices of the State, sending out fleets and armies in a condition so hopeless that disaster was inevitable; when, in fact, he gave ample grounds for the list of charges brought against him by the Commons, was he, through all these doings, displaying the "passionate patriotism" claimed for him? Was he even "confident that in all his actions he had had the interests of his country at heart"? We do not suppose that Buckingham ever, intentionally, acted against what he thought was the country's interest; but in any nobler sense the less said about his "patriotism" the better.

In his picture of Buckingham's unique position as the paramount controller of two such opposed characters as James I. and his son—a supremacy which is enough to prove him no ordinary man—Mr. Gibbs has achieved a real artistic success. The whole environment, personal and political, is treated carefully and in ample detail, but always so that the light which it affords is thrown on the brilliant central figure.

Mr. Gibbs is free, but discriminating, in his quotations from the literature of his subject. He relies a good deal, and properly, upon Clarendon, whose generous account of Buckingham is his best testimonial, and who often illuminates a situation by one of those happy touches of which he was master, as when, in dealing with the charge against the favourite of

corrupt amassing of wealth and titles, he says :—

"Nor was it more in his power to be without promotion and titles and wealth, than for a healthy man to sit in the sun in the brightest dog-days and remain without any warmth."

We are especially grateful to Mr. Gibbs for printing many of the letters which passed when Buckingham was at Madrid, and which disclose the relations—more extraordinary relations never existed in the history of favouritism—between himself and James. The astonishing and secure impudence of his demands for money and jewels wherewith to dazzle the Spaniards, the utter failure of his crude diplomacy, the scandals of his conduct at Madrid, no more weakened his position with the father than did the outburst of popular hatred, the attacks by the Commons, or the disasters of Cadiz and La Rochelle, for which he was directly responsible, with the son.

With another side of Buckingham's life Mr. Gibbs deals in delicate and sympathetic fashion. Fortunate in this as in all else, Buckingham had, while still a rising man, secured for wife not merely the richest heiress in England, but also a pure and sweet-hearted woman. Katharine Manners, daughter of the Earl of Rutland, was one of those whose lives do honour to womanhood. In the midst of the dazzle and intrigue and fierce strivings of a corrupt Court, her whole heart was given to him—not as the glittering favourite, but as her husband—to him, to her home and children. She worshipped him until she found him out; and even when disillusion came, her love remained. Her letters to him—we long for more of them—deserve a place in any anthology of love. And while it is clear that he married for ambition, it is no less clear that such affection as he could spare from himself and his prospects was speedily conquered by her devotion and charm. That he was shamelessly unfaithful to her is fully admitted by Mr. Gibbs, and her refusal to admit the frailty of the man whom she passionately loved is full of pathos. In a letter which, as Mr. Gibbs says, "reveals the heart of a good and fragrant woman," written at the moment when Buckingham was scandalizing the Spaniards by his extraordinary excesses, she follows a budget of home news, containing a charming description of the "little Moll," with these words :—

"I am very glad you have the pearls, and that you like them so well; and am sure they do not help you to win the ladies' hearts. Yourself is a jewel that will win the hearts of all the women in the world; but I am confident it is not in their power to win your heart from a heart that is, was, and ever shall be yours till death. Everybody tells me how happy I am in a husband, and how chaste you are; that you will not look at a woman, and yet how they woo you. Sir Francis Cottington was yesterday telling of me how you made a vow not to touch any woman till you saw me; and although I was confident of it before they told me, yet it is so many cordials to my heart when

they tell me of it. God make me thankful to Him for giving of me you."

Alas, poor Kate! It was but a month or so later, when she was very ill—and when Buckingham had, apparently in a spasm of remorse, himself confessed his conduct—that she wrote again :—

"Dear heart, I hope you make no doubt of that which has been the cause of my illness, for never creature has felt more grief than I have done since your going. And where you say it is too great a punishment for a greater offender than you hope you are, dear heart, how severe God had been pleased to have dealt with me, it had been for my sins and not yours; for truly you are so good a man that but for one sin, you are not so great an offender, only your loving women so well. But I hope God has forgiven you, and I am sure you will not commit the like again.... I hope of your remove out of that wicked Madrid, and am very glad you bring the Infanta with you, that all journeys may be ended, for I should have been in perpetual fear of your going again if she had stayed behind you."

That the later French scandal was known to her is certain, for Buckingham openly boasted of it; there is, however, no record of the wife's remonstrance or reproach.

Women, even of her type, can learn to accept such things in those they love—at least to forgive them. It was not her husband's misdeeds, but his absence from her side, that at length wrung from her bitter words. The last letter we can quote—written when he had broken faith to her about going with the fleet to Rochelle—is the piteous appeal of a breaking and distracted heart.

"For my part, I have been a very miserable woman hitherto that never could have you keep at home. But now I will ever look to be so, until some blessed occasion comes to draw you quite from the Court. For there is none more miserable than I am now, and till you leave this life of a courtier, which you have been ever since I knew you, I shall ever think myself unhappy.... God of His mercy give me patience, and if I were sure my soul would be well, I could wish myself to be out of this miserable world, for till then I shall not be happy. Now I will no more write to hope you do not go, but must betake myself to my prayers for your safe and prosperous journey, which I will not fail to do, and for quick return, but never whilst I live will I trust you again, nor never will put you to your oath for anything again.... I pray God never woman may love a man as I have done you.... Since there is no remedy but that you must go, I pray God send you gone quickly, that you may be quickly at home again; and whosoever wished you to this journey, beside yourself, that they may be punished."

And then "Your poor grieved and obedient wife, K. Buckingham," adds a postscript :—

"I would to Jesus that there were any way in the world to put you off this journey with your murderers. If any pains or any suffering of mine could do it, I were a most happy woman; but you have sent yourself, and made me miserable; God forgive you for it."

Sunt lacrimæ. "Never whilst I live will I trust you again." This is Buckingham's nemesis, the reverse of the picture of brilliancy and power. How far he was in fault on this particular issue, how far

Kate's distraction was the result of years of combat between love and disappointment, we cannot tell. We can but rejoice with Mr. Gibbs that after all love triumphed, and that before the moment when she looked down upon his lifeless body the reconciliation appears to have been complete.

Once more we thank Mr. Gibbs for a deeply interesting and instructive book.

The Rise of the Greek Epic. By Gilbert Murray. (Oxford, Clarendon Press.)

THIS attractive book seems to us to mark a considerable advance in Mr. Gilbert Murray as an exponent of Greek literature. There is still a great deal of "subjectivity" in it; there are many theories which he himself recognizes as such; there is, moreover, much irrelevant learning gathered from German sources. The growing influence of Prof. von Wilamowitz-Moellendorf is manifest throughout the book. He who wishes to learn promptly what Mr. Murray thinks about the "Homeric theory" may turn in the first instance to Lecture IX., in which he will find the 'Iliad' dissected by the light of all the philological anatomists since Wolf, and a very interesting attack on the "single genius" theory. But when we look for a similar discourse on the 'Odyssey,' which is surely indispensable to the solving of the question, we look in vain. This kind of incompleteness of view affects us elsewhere in the book. On the other hand, we feel that the analogy of the Hebrew Bible is urged beyond its worth. In the first place, the author adopts a very sceptical view of the composition of that book, and it is this somewhat problematical reconstruction which he uses to explain the origin of the 'Iliad.' We need not point out the rapidly diminishing value of probabilities based on probabilities, or the deep contrasts of Semitic and Aryan thinking. If we assume that every Greek epic poet was the collector and arranger of old lays, which were not easy to bring into perfect consistency, it is remarkable that two groups only of the whole cycle have stood the test of ages, and survived all the rest. The greatest of them professes to be only a brief episode in a long war, though (as Mr. Murray has argued) there are lays from other portions of the struggle inserted frequently enough. But the fact that these sutures and patchings were long unnoticed by the world that read the poem is in itself the strongest evidence of the genius of the man who constructed the whole out of the materials before him. Whether he came late in the life of that species of poetry, whether he added much of his own, we cannot tell. He created something which dazzled the world, and made men overlook all its imperfections. This is the particular point on which we think Mr. Murray's account defective. He has not given sufficient weight to this artistic unity in his generous appreciation of the greatness of the poem. Had he included the 'Odyssey' in his speculation, the argu-

ment would have been even stronger. It seems probable that this poem was constructed by another master from two previous poems, or strings of poems, and its composition shows great art, in spite of occasional inconsistencies.

But we must not plunge into the Homeric question any deeper. One thing is manifest. The old traditional view, maintained by Gladstone, that a single man of genius composed both poems in their integrity, cannot hold its own with modern scholars, and his speculations are now but a sort of prehistoric stratum in the vast controversy. Turning to particular utterances in this book, we cordially agree with what the author says about the dominance of the Greek writers, in every department of knowledge, as classics, down to the Renaissance. In giving the instance of medicine he even understates his case; for long after the Renaissance, and dating from the middle of the seventeenth century, we have learned medical works based wholly upon Hippocrates as an infallible authority, and this in contrast to the theories and practice which were then in vogue. Thoughtful men felt that, far from progress having been made, the world had retrogressed since the golden days of the classical authors. How early the Greeks began to write books is another question on which we wish for some more definite teaching from Mr. Murray. He speaks of the first books as being written with difficulty, probably on prepared skins—no doubt Herodotus's "Ionic hides." But is it not more probable that there were no books earlier than the trade with Egypt, and that papyrus was the material, even in the eighth century B.C. imported for the purpose from Naucratis, or the earlier Egyptian marts, and used in Greece? Nor is it likely that this material was particularly expensive.

The use of analogy in this book, which we have questioned in the case of the Pentateuch, is nevertheless its most attractive feature. The citation of the growth of the legend of Alexander, as we have it in pseudo-Callisthenes, is apt and interesting. But we should have called the original author rather a Greek-speaking Egyptian than an Egyptian Greek, as Mr. Murray does; and he surely does not appreciate the old habit of inventing for a conqueror a legend of his birth which made him out not a stranger, but a prince of the land he conquered.

To the following statements we cannot subscribe: "The 'Iliad' has been deliberately elaborated on a plan which puts it out of use for the purposes of ordinary recitation"; and "it would occupy 20 to 24 hours of steady declamation." We think, on the contrary, that the 15,000 lines of the 'Iliad' could be recited in a few hours—it would be easy to make the experiment—and also that it is eminently suited for partial recitations. The *aristeia*, for example, of the various heroes are separate chapters in themselves.

On the early invasions of Greece, and the gradual settlement of new and rude

wanderers in the homes of early culture. Mr. Murray is most interesting. But even though the fort at Athens was of old called the *polis*, we do not feel that the nucleus of the Greek cities was usually the stronghold which the Hellenic invaders had first occupied, as invaders, for safety. Thus the Temenion, on the shore of Argos, which had been the original fort of the Doric invader, was still pointed out in historic times, but it never became the capital of Argolis.

We have found conjecture of this ingenious quality in many pages of the book. We cannot but admire it, but we are constantly disposed to question the arguments brought forward. Nor is this at all the fault of the author's style, which is on the whole exceedingly attractive, though we cannot but ask why he uses "barbarity" for *barbarism*. The two words seem to us distinct, the first implying moral censure, the latter social backwardness. Mr. Murray does not favour the latter word, or discards it as unnecessary. But we must not trifle with so serious an author.

James Thomson. By G. C. Macaulay. "English Men of Letters," New Series. (Macmillan & Co.)

THE popularity of the poetry of James Thomson has in the last fifty years undergone some eclipse. As the poet of Nature, his light has been dimmed by the greater suns, Wordsworth and Tennyson. But he was a true poet, with the true poet's illuminating vision of common things, the power of observation and the memory of the artist. Also his admirable treatment of blank verse, and the Spenserian stanza—curiously in contrast with his failures in the uncongenial couplet and his faults of diction—will preserve him always from contempt, though we may think the praise some critics bestow on his mastery of metre and rhythm excessive. At his best he could write half-lines and phrases that can be mistaken for the work of his masters, Milton and Shakspeare, and passages that, without possessing the varied tones and swelling music of the "mighty-mouthed inventor of harmonies," yet have a pleasing rhetorical swing and cadence of their own. "Thomson," Gray observes, "has an ear sometimes." But he was something more than a genuine poet in mind and temperament. He was also a philosopher, with wisdom and humour enough, as Mr. Macaulay's sane and sober retelling of the story of his life reminds us, both to preach and to practise the virtues implied in "an elegant sufficiency, content, retirement, rural quiet, friendship, books":—

I care not, Fortune, what you me deny;
You cannot rob me of free Nature's grace;
You cannot shut the windows of the sky,
Through which Aurora shows her brightening face.

The tradition of his laziness, fostered by the record of his habits of late rising, eating the sunny side of the peaches in his garden with his hands in his pockets, and cutting his books with the snuffers, coupled with his own humorous description

of himself as "a bard more fat than bard beseems," and the choice of subject in 'The Castle of Indolence,' has resulted in his being sometimes exalted into a monster of sluggish corpulence, a prodigy of obese inertia. The fact that he was a very active walker, a very late worker, as well as the quality, quantity, and careful workmanship and revision of his poems, demonstrates the exaggeration which underlies that view. A poet, and an assiduous worker in the profession of poetry, Thomson more than most men practised the precept of *Candide*, "Il faut cultiver notre jardin." He did not, indeed, always confine himself to the cultivation of his own plot in the domain of literature. He wrote plays, for which his friends and compatriots secured a certain success. Scotchmen might, in the words of a squib of the times, with tuneful hands and merry feet attest them to be true-born wit. But in his dramas, as Johnson (whose criticism of a poet with whom he was not in sympathy is brilliant and just) rightly observed, "his diffusive and descriptive style produced declamation rather than dialogue." As for his unreadable poem on Liberty, Englishmen can scarcely regret the patriotic and political feeling which inspired it, when they remember that the same feeling gave them 'Rule, Britannia!'

Thomson's true calling, however, was, in his own excellent phrase, the portrait-painting of Nature. It is the observation of 'The Seasons' as well as the exquisite workmanship of 'The Castle of Indolence' which gives him his place in the history of English poetry. Is it possible that Voltaire was thinking of Thomson, the enthusiastic gardener, the devotee of poetry, the contented philosopher, when he penned the phrase which sums up the ironic lessons of 'Candide'? Voltaire had met the English poet both in England and in Paris; he admired 'The Seasons,' and, indeed, his quotation of the lines

In what far-distant region of the sky,
Hush'd in deep silence, sleep ye when 'tis calm?

in answer to Boswell's question as to the mode of existence of ideas which had passed out of our consciousness, but were afterwards to be recollected, implies an intimate knowledge of that poem. Moreover, only a year after the publication of 'Candide,' 'Socrate' was produced, founded, as Voltaire stated, upon a drama in prose by the late Mr. Thomson, so that the latter may well have been in Voltaire's mind.

Now that James Thomson has at last been awarded a place among 'English Men of Letters,' the poet has found in Mr. Macaulay a sober, sympathetic, and scholarly biographer, and a critic who does not allow his reasoned judgments to be impaired by any passion for brilliant paradox. Though nobody would claim for Thomson a place in the highest rank of poets, both his choice and treatment of subject, and his subsequent influence upon English and French literature, render a careful analysis of his exact position of importance. The phenomenon

of a poetical Nature-study written in Miltonic blank verse, and appearing in the age of Pope, has so surprised the critics that they have hailed him, on the one hand, as primarily a philosophic poet; on the other, as a forerunner of the romantic revival, precisely as André Chénier, who translated some lines of Thomson, has been regarded in France. But Thomson, like Chénier, was essentially *de son siècle*. Mr. Macaulay does good service in pointing out that Thomson was "in a certain sense the complement of Pope, applying to country scenes something of the same power of true observation and vivid portraiture, which Pope used upon the town." Thomson is not primarily a philosophic poet; he uses the relations of man with Nature only for ornament and digression, just as Pope introduces the supernatural machinery of the Sylph to embroider his description of town life in 'The Rape of the Lock.'

Perhaps the most valuable effect of Mr. Macaulay's sketch of the literary conditions of the time is to bring into clear relief the fact that Thomson, though an original poet, did not create the taste by which he was appreciated: "The very artificiality of London literary society had been preparing the way for some such assertion as his of the claims of the country." Mr. Macaulay, in tracing the literary pedigree of the poet, shows that there had been a singular outburst of Nature poetry in blank verse among Edinburgh students of his time, and that Thomson was not so much an independent founder of a school of poetry as the most eminent member of a group of contemporary poets, including Riccaltoun, Lady Winchelsea, Mallet, Armstrong, and Dyer, all working in the same pursuit of Nature. Upon these points, as upon other crucial questions of style and tendency, we find Mr. Macaulay a singularly wise and temperate guide. The evidence of handwriting, by which he finally identified Thomson's collaborator in the Hagley revision of 'The Seasons' as Lyttelton—not Pope, as had been fondly held by some—was set forth in *The Athenæum* (Oct. 1, 1904). We do not understand, by the way, the plan of the indexer of this volume, who has registered "Industry, triumphs of," but has naught to say of "Indolence."

The Works of Oscar Wilde. 11 vols. (Methuen & Co.)

OSCAR WILDE was a prodigious entertainer, and now that his complete works are brought together—eleven volumes of them, with another or two to come, in white and pale gold covers, fine paper, print, and margins, each volume separate, so that they can be arranged in what order you like—they have the aspect of a kind of 'Thousand and One Nights,' so varicoloured are they. The whole pageant is decorative, and passes swiftly; blood streams harmlessly across stages where a sphinx sits, with and without a secret, repeating clanging verse and mysterious

prose, and where Sicilian shepherds and young girls on English lawns pass and return, and everywhere paradox-puppets turn somersaults like agile acrobats to the sound of a faint music which sometimes rises to a wild clamour. Verse and prose are spoken by carefully directed marionettes; songs, dialogues, and dramas are presented, with changing scenery and bewildering lights. At times the showman comes before the curtain, and, cutting a caper, argues, expostulates, and calls the attention of the audience to the perfection of the mechanism by which his effects are produced, and his own skill in the handling of the wires. Scene follows scene, without rest or interval, until suddenly the lights go out, and the play is over.

Such an artificial world Wilde created, and it is only now beginning to settle down into any sort of known order. In Germany he is the writer of 'Salome,' in France a poet and critic, in England the writer of 'The Ballad of Reading Gaol,' or perhaps of 'De Profundis.' Nowhere is there any agreement as to the question of relative merit; in fact, nowhere is there any due acknowledgment of what that merit really is. There is, indeed, so much variety in Wilde's work, he has made so many experiments in so many directions, that it is only now, with this almost complete edition before us, that we can trace the curious movement, forward and backward, of a mind never fully certain of its direction. It was a long time before Wilde discovered that he was above all a wit, and that it was through the medium of the comic stage that he could best express his essential talent. His desire was to write tragedies, above all romantic tragedies in verse. His failure in the attempt was hopeless, because he had got hold of the wrong material and the wrong manner.

The earliest thing that he wrote was a play in prose, now printed for the first time, called 'Vera; or, the Nihilists,' written for the most part in excited language of this kind: "Peace! ye gorged adders, peace!" The plot is melodramatic, and the whole action altogether futile; it is amusing to read now and discover the first ineffectual attempts to be witty. Prince Paul says to the Marquis de Poivrarro: "Ah! Marquis. I trust Madame la Marquise is well." The Marquis answers: "You ought to know better than I do, Prince Paul; you see more of her." Whereat the Prince, bowing, replies: "Perhaps I see more in her, Marquis." Soon after 'Vera' comes 'The Duchess of Padua.' This and the fragment of 'The Florentine Tragedy' are also published for the first time, and we see in them an attempt to write romantic drama. The end of 'The Florentine Tragedy' is done on almost the same method as the end of the third act of 'Lady Windermere's Fan.' It is meant to be a great climax, and it is really only a bad epigram. The merchant-husband, Simone, who is hated by his wife Bianca, kills her lover (to whom she

has cried: "Kill him!") under her eyes. The stage direction instructs us:—

He dies—Simone rises and looks at Bianca. She comes towards him as one dazed with wonder and with outstretched arms.

Bianca. Why Did you not tell me you were so strong?
Simone. Why Did you not tell me you were beautiful?

Then the curtain falls, and we are fed with a fruitless epigram. Now turn to that scene which ends the third act of 'Lady Windermere's Fan.' The appearance of Mrs. Erylne from Door R. is a great climax, because it is psychologically right and theatrically right. Her words, which seem to say nothing, are tragic, because they are the expression of a concealed heroism. The curtain falls on a suspense which leaves us breathless.

'The Duchess of Padua' is meant to be an imitation of Webster or Marston, a macabre tragedy of blood. It is meant to be passionate and heroic, and splendid in versification. The passion is mere ice; the speech, hackneyed, far-fetched, and cheap-bought, is offered at second hand. The murderous Duchess would go beyond Lady Macbeth, and wash, not only her hands, but also her soul. "Can I not wash my hands? Ay, but my soul?" she exclaims. Her moods and her lover's toss to and fro from one to the other a dozen times in less than twenty minutes in a corridor at the top of a staircase where the murder has just been committed. The time is past when lovers can say to one another:—

Duchess. And Passion sets a seal upon the lips.
Guido. Oh, with mine own life let me break that seal!

Still less can we listen to one of the same lovers, at their first meeting, when he elaborates on the spur of the moment this series of figures of speech:—

Nay, sweet, lift up your head,
Let me unlock those little scarlet doors
That shut in music, let me dive for coral
In your red lips, and I'll bear back a prize
Richer than all the gold the Griffin guards
In rude Armenia.

"These are but words, words, words," as the Duchess comments on another occasion. Even the frenzied speech in which the two lovers squabble with one another on the edge of death has no natural heat, no appropriate anguish.

Wilde's last attempt at romantic drama is, if not successful, filled with a strange fascination, not easy to define. 'Salome,' which in Germany is regarded as great work, is difficult for us to dissociate from Beardsley's illustrations, in which what is icily perverse in the dialogue (it cannot be designated drama) becomes in the ironical designs pictorial, a series of poses. On the stage these poses are less decorative than on the page, though they have an effect of their own, not fine, but languid and horrible and frozen. To Wilde passion was a thing to talk about with elaborate and coloured words. Salome is a doll, as many have imagined her, soulless, set in motion by some pitiless destiny, personified momentarily by her mother; Herod is a nodding mandarin in a Chinese grotesque. So 'The Sphinx' offers no subtlety, no

heat of an Egyptian desert, no thrill in anything but the words and cadences; the poem, like 'Salome,' is a sort of celebration of dark rites.

Wilde was not in the highest sense a poet, though his verse has occasionally a technical singularity, as in 'The Sphinx,' which can delude the mind through the ears to listen, when the lines are read out, to a flow of loud and bright words which are as meaningless as the monotonous Eastern music of drum and gong is to the Western ear. One or two lyrics and 'The Ballad of Reading Gaol' come near to being poetry, but there is nothing else, in the blank-verse plays or the idylls, and elegies, and sonnets of the volume of 1881, which is anything but imitation of some good poet, but dangerous model.

Where Wilde comes nearest to poetry is in the prose stories (now contained in one volume) of 'A House of Pomegranates' and 'The Happy Prince.' Wilde's sense of beauty was uncertain, his technique came and went; yet, in these stories for children, what was artificial in him, and vulgar, and foolish (as in the earlier sensational and burlesque experiments) took on lovely new draperies, which suggested at times the beating of a real heart under them. Every narrative is an allegory, and is filled with delicate suggestions; its scene is a dream-world, made for the pleasure of children; it is something between a fairy-tale and an 'Imaginary Portrait.' The style has quieted; the teller of the tale is hardly discernible. Here are parables, decked out for young minds—moral tales, one might call them; somehow as real in their imaginary world as the impossible credible people in the modern comedies. The same ingenuity is seen at play, here for children, there for too acutely grown-up people. Each has its own atmosphere, form, and locality.

But when we turn from this almost faultless book to the 'Poems in Prose' of a later date, we find an attempt to be Biblical and remotely imaginative, and a specious symbolism creeps in, no longer sincere or significant. It is a shallow pool, trying to look as if it had some deep meaning.

Here we may begin to consider what Wilde really understood by beauty, a word which recurs persistently throughout his work. In an enumeration of his gifts ("the gods have given me almost everything"), he had said with confidence: "Whatever I touched I made beautiful in a new mode of beauty." His expression of what he conceived by beauty is developed from many models, and has no new ideas in it; one can trace it, almost verbally, to Pater, Flaubert, Gautier, Baudelaire, and other writers from whom he drew sustenance. Throughout a large part of his work he is seen deliberately imitating the effects that these and other writers have achieved before him. All through the 'Intentions' there is a far-off echo of Pater; in 'Salome' melodrama is mixed with recollections of 'Pelléas et Mélisande' and of 'La Tentation de Saint Antoine.' 'The Picture of Dorian Gray' owes much, we think, to the

work of Huysmans. Of the writers named, all but the last had their own sense of beauty, their own imaginative world where they were at home, and could speak its language naturally. Wilde's style is constantly changing, as made things do when one alters them, and it is only at intervals that it ceases to be artificial, imitative, or pretentious. The attempt to write constantly in a beautiful way leads to a vast amount of grandiloquence, which is never convincing because it is evidently not sincere. In a sense, every writer is sincere, for he has only himself to work with. But Wilde was artificial; he looked on art as "the supreme reality," and life as "a mere mode of fiction." Hence the attempt to combine words and epithets in a striking and unusual way, the frequent incapacity to distinguish between pure gold and alloy, the preference, indeed, of tinsel to plain cloth; the uncertainty, in short, as to what was real and what was false beauty. That sense, never instinctive, goes off gradually in the course of his career, ending in the conscious sonority of such passages in 'De Profundis' as this: "or to move with sufficient stateliness of music through the purple pageant of my incommunicable woe." Here words have ceased to become capable of expressing what may have been a sincere feeling.

From the first, one of Wilde's limitations had been his egoism, his self-absorption, his self-admiration. This is one of the qualities which have marred the delightful genius of the Irish nation, and it can be traced in the three other Irishmen who may be said to have formed, with Wilde, a group apart in the literature of our time. It is not needful to name them: one is a dramatist, one a novelist, one a poet. All have remarkable qualities, each a completely different individuality, and the desire of each is, as Wilde admits, to "make people wonder." In each there is something not human, which is either the cause or the outcome of an ambition too continually conscious of itself. The great man is indifferent to his greatness; it is an accident if he is so much as conscious of it.

There is a passage in 'De Profundis' in which Wilde brags of his greatness with incredible *naïveté*. It is now well known. It begins: "I was a man who stood in symbolic relations to the art and culture of my age"; and it continues: "Byron was a symbolic figure, but his relations were to the passion of his age and its weariness of passion. Mine were to something more noble, more permanent, of more vital issue, of larger scope." Now Wilde, with his critical sense, must have been aware that the words *noble*, *permanent*, and *vital* were precisely the negatives of whatever reasonable praise could be given to him. The only moment of nobility which can be found in the whole of his work is in those two terrible, unforgettable, no doubt useless letters, written to a daily paper on the atrocities committed legally in English prisons; and they were wrung from him through the personal suffering which had forced

upon him a consciousness of the evil that was being done to others more helpless than himself. Those letters should have put all England in revolt against its permitted ignorance of cruelty, and it is well that they should have been reprinted at the end of 'De Profundis.' Beyond this one outburst, where shall we find in Wilde's work anything noble, permanent, or vital? Byron, with all his defects, had these qualities in the highest degree. He too was an egoist, but his egoism was justified, and he took his greatness lightly. He did not, like Wilde, pose admiringly before the reflection of himself in a flattering mirror.

Wilde was a maker of idols, of painted idols, Salome and the Sphinx. He bowed down before the pagan gods who were never actual to him. He did often good service for what seemed to him, and often was, the cause of art against the Philistines. But his manner of attacking them was not always adequate, and many of the stones in his sling rebounded upon him from the forehead of Goliath.

To alter the minds of men is to possess a vast magnetic and irrefutable mind filled by a conviction which may seem irrational, as the forces of nature seem to our ignorance. Wilde was never concerned with fundamental ideas, except perhaps in 'The Soul of Man under Socialism,' which contains his best and sanest and most valuable thinking, yet is almost as entertaining as 'Intentions.'

"Disobedience, in the eyes of any one who has read history, is man's original virtue.... In a word, it comes [the use of the word "unhealthy"] from that monstrous and ignorant thing that is called Public Opinion, which, bad and well-meaning as it is when it tries to control action, is infamous and of evil meaning when it tries to control thought or Art.... One who is an Emperor and King may stoop down to pick up a brush for a painter, but when the democracy stoops down it is merely to throw mud.... It is impossible for the artist to live with the People. All despots bribe. The people bribe and brutalise."

All that has been laughed at; but it is indeed a fine and severe form of wit, in which the truths are hardly so much as paradoxes.

'Intentions' is the most amusing book of criticism in English. It has nothing to say that has not been proved or disproved already, but never was such boyish disrespect for ideas, such gaiety of paradox. Its flaw is that it tries to be Paterish and pagan and Renaissance and Greek, and to be clothed in Tyrian robes, and to tread "with tired feet the purple white-starred fields of asphodel." But it is possible to forget the serious, exasperating pages in a lazy delight in so much pleasant wit. "Utterance," the Irishman's need of talk and invariable talent for it: that is there, scattering itself casually like fireworks, but on its way to become a steady illumination.

Wilde's last and greatest discovery was when, about the year 1891, the idea came to him that the abounding wit, which he had kept till then chiefly for the entertainment of his friends, could be turned

quite naturally into a new kind of play. Sheridan was the best model at hand to learn from, and there were qualities of stage speech and action in which he could surpass him. Then might not Alfred de Musset show him some of the secrets of fine comedy? He had, to start with, a wit that was typically Irish in its promptness and spontaneity. His only rival in talk was Whistler, whose wit was unpleasantly bitter. The word sprang from Wilde's lips, some unsought nonsense, a flying paradox; Whistler's was a sharper shaft, but it flew less readily. And now this inventiveness of speech found itself at home in the creation of a form of play which, in 'Lady Windermere's Fan,' begins by being seriously and tragically comic, and ends in 'The Importance of being Earnest,' which is a sort of sublime farce, meaningless and delightful.

'Lady Windermere's Fan' has been imitated since by popular playwrights, and Wilde was justified in saying:—

"I took the drama, the most objective form known to art, and made it as personal a mode of expression as the lyric or sonnet; at the same time I widened its range and enriched its characterisation."

One begins by admiring its wit; one ends by being convinced by its drama. What other dramatist of our age has concealed such ingenuity of plot under such ready wit; has presented life jesting so gaily on the edge of a precipice, over which no one quite falls? A temperament is expressed in an epigram, and the speech comes naturally in its place. In 'A Woman of No Importance' the epigrams almost obliterate the action until the end of the third act, almost every sentence being a separate piece of wit. Many of the epigrams are celebrated, almost classic ("The Book of Life begins with a man and a woman in a garden. It ends with Revelations." "The English country gentleman galloping after a fox—the unspeakable in full pursuit of the uneatable"), yet the click, click of them is after a time almost tedious. Even the stupid people never say stupid things.

'A Woman of No Importance' is scarcely so good, dramatically, as 'Lady Windermere's Fan,' and 'An Ideal Husband' is not so good as either, while 'The Importance of being Earnest' is by far the most perfect of the four. It is, however, really the least witty, and too serious in its parade of the circumstances, which are as winding and difficult as a maze. All are experimental, all have some ingenious difference, though the actual stage tricks do not vary much in method. There is always a fan, or a glove, or a letter, or a handbag by which somebody is incriminated or identified. Dramatically Lady Windermere's fan is more significant and more natural than Ibsen's "vine-leaves in the hair," which is a bad symbol; and as for the hand-bag in 'The Importance of being Earnest,' it is an unparalleled invention of its kind. That perfect play is nothing but delirious nonsense. "Delightful work may be produced under burlesque and farcical con-

ditions," Wilde had written, a few years before he wrote the play, and he added: "And in work of this kind the artist in England is allowed very great freedom." It is a great freedom that he takes in making a work of art in the act of merely amusing us. The matter has been questioned, quite unnecessarily. A great wit who can condense that volatile essence into a permanent savour, perfume, or tonic, has his place among artists. Wilde had many failures; they have been taken for masterpieces; but if, as it has been said by the just, generous, and scrupulous editor of his works, "in his last years he was the severest critic of his own achievements," it is not unlikely that he would have been content to survive, in men's memories and in his own printed pages, as the most brilliant and entertaining wit of his time.

NEW NOVELS.

The Great Amulet. By Maud Diver. (Blackwood & Sons.)

MRS. DIVER excels in representing the better side of Anglo-Indian life, political and domestic, and bringing vividly before us its strenuousness, self-sacrifice, and loyalty. A husband and wife, parted on their wedding day by a misunderstanding of the kind habitual in fiction, are the principal characters, and the story, which errs perhaps on the side of length, is woven round the gradual process of their reconciliation. But such wider issues as frontier warfare, Himalayan exploration, and cholera camps play a large part in the action, and are handled with sympathy and power. The author's men and women are clearly drawn, and nearly always impress us as real people; and her style shows refinement and distinction.

Crossriggs. By Mary and Jane Findlater. (Smith, Elder & Co.)

THIS novel must be commended to all readers who regard delicate and finished characterization as the essential element of a good story. The scene is laid in a Scottish village, and the nationality of the actors is unmistakable; but there is no infusion of broad dialect. We are introduced to a lady of magnetic vitality, who entertains a passion for a man hopelessly divided from her, while at the same time she is the object of the generous ardour of a boy which is as futile as her own. The situation has its tragic elements, but she has too sound a nature to be permanently embittered. Her relations to her family are the more generous for the tempestuous inner life which none of them suspects. Besides the rather too perfect hero, there is a stiff old admiral who is very human under his buckram.

Dean's Hall. By Maude Goldring. (John Murray.)

To judge from her title-page, Miss Goldring makes her first appearance in this Yorkshire story of a Quaker gentleman's choice between love of property, sanctified

by regard for his father, and love of woman as represented by a farmer's daughter. The author's point of view is non-sectarian, and the most likeable characters in her story are two who cause trouble in the Quaker pen and one who does not belong to it. A local celebrity called the Wise Woman of Littondale has been rather boldly appropriated by Miss Goldring, who, by Letty Thwaites's kindness to the Wise Woman's daughter, shows that her heroine was not afraid of slander. The usual signs of a novice's work are absent; but though power is shown in the rupture between the hero and his sister, and humour is to be found in the thought as well as the dialect of the story, the whole is deficient in movement.

The Red Neighbour. By W. J. Eccott. (Blackwood & Sons.)

SEVENTEENTH-CENTURY French history has been studied to good purpose for the plot of this fascinating romance. The conversations are bright and natural; and the action, which involves some impressive scenes of unfamiliar type, is uniformly brisk. The *dénouement* occurs soon after the death of Turenne. Several scenes are laid in Paris, but none at Court; and most of the characters make journeys more or less exciting to Alsace, or even beyond the Rhine. The character of the title, a woman of the people who has become rich as a dealer in cosmetics and great ladies' confidences, is a remarkable creation. Her successful prosecution of a long-cherished scheme of revenge is a main factor in the complicated, but clearly delineated theme. The alternations of humour, stirring episodes, and delicate sentiment are skilfully managed.

The Little God's Drum. By Ralph Straus. (Chatto & Windus.)

MATRIMONIAL alliances, either contemplated or achieved, by the members of a literary and æsthetic coterie with headquarters in Curzon Street form the staple of this exquisite comedy, in which the most amusing figure—an elderly bachelor addicted to matchmaking—tries to pair off the ladies of his acquaintance with his eligible male friends. In humorous contrast with the conventional lovers depicted in fiction, some of the characters are too impulsive in the bestowal or loan of their affections, while others redress the balance by being too tepid and deliberate. The heroine is a poor orphan who lives in the East End, and her experiences supply most of the serious element which serves as foil to the lighter episodes.

The House on the Borderland. By William H. Hodgson. (Chapman & Hall.)

MR. HODGSON has a genuine power for evoking horrible images; otherwise he could never have been inspired, by the sight of the Irish "gentleman who pays the rent," to imagine the existence of "swine-creatures" of loathsome aspect and occult ability, who besiege the house

of a recluse and his sister in the West of Ireland. The recluse is made independent of time; days are as seconds to him; and he dies and resumes his mouldered body to the bewilderment of the reader, who gives up any attempt to separate dream from non-dream, the latter expression being due to a justifiable refusal to use the word "reality" in such a connexion. If it were not for a spiritual love-element, this romance would be morbid to the core.

An Amateur Adventuress. By Frankfort Moore. (Hutchinson & Co.)

A HARMLESS type of the adventuress in fiction is the young heroine of this story. Tired of the narrow existence she is leading in an English village, she resolves to spend half her small fortune on a crowded year of fashionable life on the Continent. She is, of course, mistaken for an heiress, though she never forfeits the sympathetic regard of the reader by encouraging the error. The resemblance between 'An Amateur Adventuress' and 'Diana of Dobson's' has not gone unnoticed; but, since the initial idea long ago ceased to have the charm of novelty, the coincidence is not of the slightest moment. With Mr. Frankfort Moore the plot is not the thing. A facile humour is the principal merit of his books, and 'An Amateur Adventuress' is a good example of his lightness of touch both in character-drawing and dialogue. It is amusing rather than convincing, and sentimental rather than true.

The Missioner. By E. Phillips Oppenheim. (Ward, Lock & Co.)

A MODERN and suggestive story is Mr. Oppenheim's latest. An athletic and enthusiastic Oxonian inherits unexpectedly the fortune of an uncle, acquired by moneylending. He resolves to devote it to every genuine philanthropic movement he can hear of, and incidentally comes down to a model village, the property of a lady in high society, to preach morality of an eclectic and undogmatic type. How his earnestness eventually bewitches the fashionable beauty, and results in the discovery of vulnerable hearts, is the main topic of a story which is vivacious in dialogue, and full of scenes bright and sometimes lurid, laid in Paris, London, and—Arcadia.

THE NEW MEDIEVAL LIBRARY.

The Book of the Duke of True Lovers. Now first translated from the Middle French of Christine de Pisan. With Introduction by Alice Kemp-Welch. The Ballads rendered by Laurence Binyon and Eric R. D. Maclagan. (Chatto & Windus.)

On the Tumbler of Our Lady, and other Miracles. Introduction and Notes by Alice Kemp-Welch. (Same publishers.)

The Chatelaine of Vergi. Translated by Alice Kemp-Welch. Introduction by L. Brandin. (Same publishers.)

If "The New Medieval Library" keeps up to the high level of achievement of its first three publications, it will be a sub-

stantial addition to the lighter side of English scholarship—a side as necessary for its vigorous growth as the more technical literature in which we are sadly deficient. The serious study of mediæval literature in this country has been for years caught up in a vicious chain of circumstance: we lack teachers and workers because there are few students who wish to learn, and no public to appreciate the results of their labours: we lack, again, a public to read or students to learn because great teachers have not been forthcoming. Just now some hope appears of getting out of this circle: on the one hand we have at Oxford, in London, and elsewhere a few young and enthusiastic teachers, trained to more exacting standards of work than those hitherto accepted here; on the other we have workers of hardly less utility, who can present to the public in an acceptable form that literature which it is the business of scholars to elucidate. Among these popularizers Miss Kemp-Welch takes a foremost place. Her translations are close to their originals, and in general felicitous. Old French, in fact, can be well turned into modern English, especially when, as is the case with a noticeable part of the best works, it is founded on an Anglo-Norman original. Words and phrases that have been lost altogether in France survive among us in full vigour, and the turn of the phrase is sympathetic.

The volumes before us, though not of this class, are well calculated to arouse interest in the writings of the fourteenth and fifteenth centuries. 'The Book of the Duke of True Lovers' dates from about 1400, and is supposed to relate the love-story of Jean, Duc de Bourbon. The history of the MS. and the fact that only two copies of it were ever made, as far as is known, lend some support to this theory. The sentiment of the story has a charm of its own; the love-story then fashionable had become so artificial as to assume a simplicity of feeling almost naturally refined, and in the hands of Christine de Pisan it is decidedly effective. Some incidental poems have been translated into their original metres by Mr. Eric Maclagan and Mr. Laurence Binyon, and readers can exercise their judgment by selecting those that have been translated by Mr. Binyon and those that have not.

It is rather a pity that the title of the second volume has been taken from a story that is familiar in translation to readers both of French and English. The tales are excellent, but we are inclined to take serious objection to the greater part of the notes, which seem to be somewhat antiquated. 'The Chatelaine of Vergi' was noticed in *The Athenæum* on its first appearance. Miss Kemp-Welch has revised and altered her translation, not always to the improvement of its rhythm, but the photographs are new, and finer in detail than those in the first edition. The punctuation adopted does not please us. The publishers have done everything in their power to make these little books dainty possessions: paper, type, illustrations, and binding are all good; and the pigskin binding with clasps in the old style will be highly appreciated. We wish the series every success.

OUR LIBRARY TABLE.

A FIRST impression, that Mr. Frederic Harrison's old essays brought together in *National and Social Problems* (Macmillan & Co.) would be stale, is corrected by perusal. Although many have already read most, if not all, of the essays now republished, some at least of them possess a curiously fresh interest at the moment,

and are most welcome. The Introduction and the special "notes" prefixed to several of the essays have historical and philosophical value, while the whole forms a fresh instalment of autobiography. In his first pages Mr. Frederic Harrison claims for his "studies...thirty and even forty years old," that they throw a light still needed upon dilemmas yet unsolved. How true this is may be judged from reading an essay contained in the section 'Social Problems,' namely, that upon 'The Limits of Political Economy.' In his introduction to this second part of the volume Mr. Harrison tells the story of the Industrial Remuneration Conference of 1885, and describes how it brought together Mr. John Burns, Lord Bramwell, Mr. Arthur Balfour, the Comtists, the Social Democratic Federation, and the survivors of the Ricardo school. Few of the papers then read possessed such permanent value as that of Mr. Harrison. But this volume contains one far more interesting, both in its present utility and bearing on the history of economics. Asked for by G. H. Lewes, the editor, at the foundation of *The Fortnightly Review*, and published in June, 1865, this essay deals with wage in the precise fashion in which the disappearance of Ricardo's "iron law" was accepted some few years later by J. S. Mill himself. Mr. Frederic Harrison writes, however, not as an original discoverer of modern doctrine, but as a student of Mill, reading into even the earliest writings of his master the human side that is now predominant among the younger economists who succeed Prof. Marshall. Mr. Harrison pointed out in 1865 the weight of the reservations and exceptions first suggested in Mill's restatement of Ricardo's system, and already accepted by "some of his followers,....because they are not mere economists."

Another part of Mr. Harrison's reprint which possesses special interest at this moment is his funeral oration on 'Léon Gambetta.' The proposal now before France for the transfer of Gambetta's body to the Pantheon should send many back to pages in which they can read the soundest foreign judgment that has been pronounced upon the character of the Tribune.

"Imperialists" should read the pages on the Positivist view of their doctrine contained in the Introduction. It raises questions too closely connected with the politics of the day to be profitably discussed in *The Athenæum*; but what may be styled the "Little England" case is stated with dignity as well as weight by one who rightly calls himself a member of a "school intensely patriotic." In the Conservative volume edited by Lord Malmesbury, and reviewed by us on April 25th, Mr. Bernhard Wise's contribution called for an "Imperial unity" to "be achieved by the alliance of...Great Britain, Australia, Canada, and South Africa," while declaring that "Canada, inferior to Australia in wealth and resources,....has hardly yet thrown off the ideas of the old colonialism." It is against the large share claimed for Australia in the governance of an empire mainly "black and coloured," of which India pays a considerable portion of the cost, that Mr. Harrison's censure is in fact directed. His opinion of the Empire is not unlike that now popular with the most advanced democracy of Australia—that "nothing can ever make a nation out of a congeries" of countries chiefly inhabited by men of "every skin, creed, and type," most unlike those of the ruling minority. It is hardly true that the revival of the idea of "The Empire" should be traced to Disraeli—its fiercest opponent at the moment when a few Whigs rediscovered the doctrine

of Raleigh. Mr. Harrison is too considerable an historian to need to be told this, but then he does not like Disraeli. Mr. Wise himself quotes a famous passage from Lord Grey of an earlier date, and of a truer Imperialism than that now current.

A curious revelation of the secrets of December, 1879, occurs in the introduction to the essay on 'Afghanistan.' Few will now remember, but all can find from books, that a fierce attack was made on General Roberts and other officers for hanging and military punishments inflicted on Afghan soldiers in the invasion of Northern Afghanistan in the cold weather of 1879-80. It appears that a distinguished general, who was afterwards offered and refused the Viceroyalty, was one of the principal informants of Mr. Frederic Harrison and the Radicals who fought the question with success, and ultimately received an acknowledgment from all concerned that their position had been wise as well as humane. The chapter contains general remarks on "Martial Law" which have a bearing on the present situation in Natal.

A letter from Mr. Frederic Harrison published in the second edition of the recent book by Mr. Wilfrid Blunt gives perhaps a clearer view of our author's action with regard to Egypt in 1882 than that presented by the chapter 'Egypt' in the book before us.

WE are unable to review, inasmuch as it belongs to Parliamentary controversy, a little volume on which a few words may be appended. Messrs. Routledge & Sons publish *Letters from an Egyptian to an English Politician upon the Affairs of Egypt*, with an Introduction by Mr. John M. Robertson, M.P. Those who desire to become acquainted with what is called the "Egyptian Nationalist" view of the British occupation cannot do better than read Mr. Robertson's well-written Introduction to chapters some of which, such as that on 'Infant Mortality,' have peculiar value. As regards the main doctrine of the volume, it is, we think, impossible to deny that our rule in Egypt owes to the previous intervention of the Powers a necessary, but dangerous connexion with international finance. Were it not so, we should not be in Egypt at this moment. The promises of withdrawal were honestly intended by the leaders of both parties in the British State. Lord Salisbury would have carried out the evacuation prepared by the Convention of Constantinople, had it not been for the difficulty thrown in his way at the last moment by a French Government moved by French and German high finance. It is often forgotten that this fact is officially known from French Governmental publications. The financial origin of our position has, however, a double bearing: making our rule "suspect" to the Egyptians and their friends, while it, nevertheless, excuses many of the hesitations of our Cairene diplomacy.

MR. T. P. O'CONNOR has published an admirable little life of *Sir Henry Campbell-Bannerman* (Hodder & Stoughton). It contains a few statements that are new and important. The secret history of the reference to Home Rule in a speech by Sir Henry at Stirling is given in a form which suggests that the words had been settled with the Irish party, and that knowledge or suspicion of this fact led to Lord Rosebery's public outburst in Cornwall. Another fresh point concerns the relations between Sir Henry and Sir Edward Grey, based, the author tells us, upon "a strong personal dislike." We are more inclined to think that the friction which caused the temporary resignation of Sir Edward Grey after he had

accepted office, and before the Cabinet was announced, was due, as suggested at the time, to an attempt to stipulate that Sir Henry Campbell-Bannerman should go to the House of Lords at the end of his first session. To attempt to insist on such a preliminary decision was to render its rejection certain. But acceptance of the obnoxious condition would probably have saved the life of the Prime Minister. Mr. O'Connor reveals the fact that Sir Henry Campbell-Bannerman loyally intervened, by use of his personal popularity with the Irish party, to obtain the support of the Nationalists for Mr. Haldane in Army matters against Major Seely. We hope that it is not the case, as suggested here, that "the suffragettes...brought on the attack" from which Sir Henry Campbell-Bannerman never completely recovered. It has been everywhere stated that the news of Sir Henry's resignation got out by a Biarritz indiscretion, and credence is given by Mr. O'Connor to this tale. But it is easy to prove by reference to published statements hardly noticed at the time that the secret got out in London on the Thursday which preceded the public announcement on a Monday. The facts were known on the very day of the resignation, but the final arrangements as to "the great places" were not those then proposed. Between the Thursday and the Friday history was made. It is hardly the case that Sir Henry Campbell-Bannerman as Liberal leader sustained "a complete rout" at the general election of 1900. One of the most obvious political facts, though the least generally believed, is that the election of 1900 left matters almost exactly as they were.

A USEFUL edition of *Speeches by the Right Hon. Sir Henry Campbell-Bannerman* is published by *The Times*, and may be used along with Mr. T. P. O'Connor's volume.

A CONSIDERABLE American book on Mexico is concerned less with the country or government known by that name than with the scenery and habits of the population inhabiting the southern frontier. *In Indian Mexico*, by Mr. Frederick Starr (Chicago, Forbes & Co.), deals with the province affected by the earthquake, produced by volcanic action discussed in the current number of the publication of the Geographical Society, on a paper lately read before it ('The Volcanoes of Guatemala'). The travels of Mr. Starr had for object measurements of heads; and strange indeed were the means taken by the author for obtaining them. By "them" we mean measurements, but the population seem sometimes to have not unnaturally believed that the heads themselves were in jeopardy:

"We soon discovered that the eleven towns were in a ferment of excitement. Most dreadful tales were rife with regard to us and our work. Some asserted that we cut off heads and hung them up to dry; that in drying, they turned white. Others reported that with knives, made for the purpose, we sliced off the ears of unfortunate Indians, close to their heads. Still others reported that we had a frightful instrument which was fitted into the nose, and by means of which we tore strips of flesh and skin from the face of the subject."

In fact, it seems somewhat strange that a revolution was not caused by proceedings in which the author revels. The frontier was already in a disturbed condition, and it is far from being settled between the republics. Nevertheless, in many cases the men kindly offered themselves for measurement, but objected to their women being treated as they were themselves. In several instances it is recorded that "it was hard enough to get our male subjects;

the women were yet more difficult." In Chichahuastla

"at first we failed to secure any, but.....we.....told the town officials that twenty-five women must be forthcoming for measurement.....With cries of terror, the poor creatures would start off as fast as their legs would carry them, over the mountain trails."

In Cuicatlan

"some women.....looked and barred their doors.....and neither threats to burn their houses above their heads nor bribes would bring them forth. It was only after three days of hard work that eighty men and twenty-five women were secured. By that time, it was plain that the other men were safely out of reach."

The Mexican Republic seems to be somewhat long-suffering in its treatment of the whims of scientific travellers from the great neighbouring State. A good many interesting passages in the volume deal with goitre, as rife in the villages upon mountain streams as it is anywhere in Savoy or Switzerland. The best point in the volume is the illustration by admirable photographs of the people, including the little Aztecs, frequently the subject of exhibition in this country half a century ago.

Letters from India, by Alfred William Stratton, with a Memoir by his wife, Anna Booth Stratton, and an Introductory Note by Prof. Maurice Bloomfield (Constable & Co.), will be read with pleasure by those who have visited the Punjab and Kashmir, for there are excellent descriptions of land and people in the letters; and by the select few who are interested in Sanskrit, philology, and archæology. Mr. Stratton's brief but distinguished career is summarized in Prof. Bloomfield's Introductory Note. He was born in 1866 at Toronto, and there, in the primary schools and University, his instincts as a philologist were developed. At an early age he was an assistant classical master; afterwards he became a student at the Johns Hopkins University, Baltimore; and in 1895 he was an independent teacher and scholar at Chicago.

"And then the great event that revolutionised his life—his call to India to a position, or rather positions, of great opportunity. It was indeed a heroic task for the young American to assume, as successor to the eminent Indologist, M. A. Stein, the combined tasks of Registrar of the Panjab University and Principal of the Oriental College, really two positions in one. And all that as a new-comer in India, weighed heavily by the need of teaching in Sanskrit and conversing in both Sanskrit and Hindustani."

On his way to India he visited London, Paris, Rome, and Naples; thence he took ship to Bombay, and reached Lahore in 1899. He died at Gulmarg, in Kashmir, in 1902.

Perhaps what strikes an English reader as strangest in Stratton's career is that he, a Canadian, should have found in Hamilton a man who, between business hours, taught himself Sanskrit and was an enthusiastic Orientalist. Fired by this example, Stratton worked at the languages to such purpose that he obtained an honourable and responsible position in the far-off Punjab. There, so far as we can judge, his tendency was to follow in the footsteps of Dr. Stein, whose work in excavating the sand-buried cities of the Takla Makān, in Chinese Turkistan, is of great interest, and still in progress.

Mrs. Stratton has connected the letters with notes sufficient to form a memoir. The book is well turned out, including illustrations, one of which is a good likeness of Nawāb Muhammad Hyāt Khān, whose name was well known in the Punjab; and there is an index.

OF *Printers' Pie*, 1908, an enormous issue is promised, and this lively annual is as amusing as ever. There are no fewer than sixty-four contributors, who make a fine show of talent, and who include both the veterans and the newer hands.

NOTES FROM PARIS.

THE publication of the 'Souvenirs de la Duchesse de Dino' has not weakened the interest the Parisian public still take in the 'Mémoires de la Comtesse de Boigne.' The latter book is of historical importance, owing to its revelations about the Duchesse d'Orléans—revelations on which a new light is soon going to be thrown, thanks to the papers which were left by the architect Legrand, and which Pierre Louys is now reading. Unluckily, it was deemed proper to suppress part of the memoirs of Madame de Boigne, for this clever lady did not mince matters. Besides, she was well informed, and on this point we can refer to Guizot's judgment:—

"Avec moins d'appareil mondain que Madame de Rumford, et par l'agrément de son esprit, à la fois sensé, et fin, réservé et libre, la Comtesse de Boigne attirait un petit cercle d'habitues choisis et fidèles. Elevée au milieu de la meilleure compagnie de France et d'Europe, elle avait tenu pendant plusieurs années la maison de son père, le Marquis d'Osmond, successivement ambassadeur à Turin et à Londres. Sans être le moins du monde une femme politique, elle prenait aux conversations politiques un intérêt aussi intelligent que discret; on venait causer de toutes choses avec elle et autour d'elle, sans gêne et sans bruit."

The present vogue of memoirs has given here a new attraction to historical novels. A book by André Lichtenberger is soon to be published, which deals with the early years of the age of Louis XIV., a particularly interesting, though rather neglected period. 'La folle Aventure' belongs to the 'Pays du Tendre' (Loveland). Hector Celadon, Viscount of Salus, a melancholy gentleman and a philosopher, has sworn never to marry. He meets with Merise Aldegonde de la Verchère, a romantic and generous damsel who will give her hand only to the hero whose deeds and passionate love outshine those of the Paladins of the Fronde and D'Urfé's stories. In spite of their mutual love, the pair multiply the obstacles which separate them, and it is only after a thousand "folles aventures" that they come to the usual happy ending, which they might have attained easily in the very first days of their acquaintance. From the pages of this fanciful novel which have been read to me, I can promise that it will surpass the previous works of the delicate author.

At the "Mercure de France" they are about to publish Walt Whitman's 'Leaves of Grass,' translated into French by Léon Bazalgette; later they will give us a translation of Edmund Gosse's 'Father and Son,' by Henry Davray.

For the section of French Art at the great Exhibition in London the authorities have selected the finest pictures of our masters from Ingres down to the present day, without troubling about the schools to which they may belong. The pictures will not be catalogued according to periods, and it has now been decided that they shall be mixed, so that the masterpieces of the dead will be set against those of living painters. Thus it will be possible to admire near the portrait of Bartolini by Ingres the famous contemporary portraits of Bonnat; while Meissonier, Delacroix, and Puvis de Chavannes will hang close by Corot, Troyon, and Daubigny. Some of the pictures lent by owners and

provincial museums are worth a great deal of money, and the sum demanded by insurance already comes, for five hundred pictures, to an average of 400*l.* apiece. C. G.

ALBRECHT DIETERICH.

THE world of scholarship and letters has sustained a severe loss by the sudden death of Prof. Albrecht Dieterich of Heidelberg University on the 5th inst. A philologist of wide knowledge and scientific training, he was best known as a brilliant worker in the field of comparative religion, who devoted himself mainly to the problems of the later Mediterranean religions. His most important productions were his 'Eine Mithras-Liturgie' and his treatise on 'Mutter Erde'; and in these he showed himself well conversant with modern anthropology as well as with the religious phenomena of the higher civilizations. He has also done valuable work by his excellent editorship of the *Archiv für Religionswissenschaft*, which has become under his charge a periodical indispensable for students of comparative religion. In a very difficult department of research, where one-sidedness and rash judgment are only too rife, he was specially distinguished by his open-mindedness, breadth of view, and a critical perception at once sane and imaginative. His departure, following so soon on that of his father-in-law Usener, will be all the more felt as the study to which he so earnestly devoted himself has few votaries of such high qualification as these two. And his friends—of whom he had many in our country—will regret the loss of a genial and attractive personality.

L. R. FARNELL.

'FOOTSTEPS OF SCOTT.'

THE reviewer of my 'Footsteps of Scott' on May 2nd is not certain as to the line from the Burns-Scott print preserved at Peebles. "We do not think," he says, "that 'ye' is printed for 'the,' as in the copy quoted by Mr. Crockett." May I say, in what is, however, a very trifling matter, that "ye," and not "the," is the correct word? I have seen the print this week again. Hogg's 'Confessions of a Justified Sinner,' originally published in 1824, reappeared a few years afterwards, under the title of 'The Suicide's Grave,' and bearing the author's name. It has also been reprinted as 'The Confessions of a Fanatic'; but the earlier title is no doubt preferable. Amyas (or Amias) Cawood is referred to in Lockhart. The picture at Abbotsford purporting to represent the head of Queen Mary after decapitation has the signature of the painter with the inscription and date—"Maria Scotiæ Regina, Feb. 9, 1587," the day after the execution. It is known that leave was granted for such a picture, and in the painter's name we may probably recognize a brother of Mary's faithful attendant Margaret Cawood. The story of Janet Dalrymple, on which Scott founded his 'Bride of Lammermoor,' I do not characterize as "commonplace," but as a "well-known Wigtownshire tradition"—a very different expression, surely. The fact of Henderland's execution at Edinburgh has been long known to me. At this particular passage I am simply quoting some words of Sir Walter. W. S. CROCKETT.

LUDOVIC HALÉVY.

A DOZEN years ago it was my good fortune to be M. Ludovic Halévy's country neighbour for two years. I thus came to know

him with greater intimacy than a long acquaintance in Paris could have produced. His prolific literary life, which began in 1856, when at twenty-two he wrote his first libretto for Offenbach, had then almost reached its term. His collaboration with Henri Meilhac in the last decade of the Second Empire made him famous, by the books of 'La Belle Hélène,' 'La Grande Duchesse,' and of other masterpieces of Offenbach, as well as by original comedies such as 'Frou-frou.' But his previous unaided work displayed the wit, the grace, and the pathos of his genius, which later produced literature so varied as the 'Récits de Guerre,' 'L'Abbé Constantin,' and the profound philosophy of the immortal 'Famille Cardinal.' He was the owner of an old *manoir* of the time of Francis I. in the Brie, and on his recommendation I became the tenant of the Château de Sucy, which dated from Louis XIII., only a road dividing our gates. There is no spot in the beautiful environs of Paris fuller of association than Sucy-en-Brie. Madame de Sévigné passed her girlhood there, and in the next century Diderot came thither to Baron d'Holbach's parties. The literary tradition of the village was worthily maintained by the Halévy family, Madame Halévy (née Bréguet) being a lady of high accomplishment, and the two sons, who have since attained distinction, being even then, in their early youth, writers of promise on philosophic subjects less humorous than those treated by their father. In the country M. Halévy rarely put pen to paper. Once a reporter of the *Figaro*, who was publishing interviews with Academicians in their homes, came to inspect him at his work; so he brought him across to the château, saying: "At Sucy-en-Brie my English neighbour is the writer and I am a photographer." He was skilled with the camera; but one of my specimens of his art is unique and unexpected. He had taken the portrait of Pierre Loti, and the next day he invited me to sit for mine; but he forgot to change the plate, and the photograph represents a two-headed, eight-limbed prodigy. Whether at Sucy or in his beloved Paris, there was no more regular attendant at the weekly meeting of the Académie Française, in which company of Forty there survive only five (MM. Émile Ollivier, Mézières, Gaston Boissier, Sardou, and Coppé) who were members when he was received in 1886 by Pailleron—another brilliant playwright of the past, to whose conversational charm I can also testify.

M. Halévy did not give the impression of being the joyous lyrist who inspired the gay measures of Offenbach, to which the Second Empire danced to its end. Meilhac, who died as he had lived on the Boulevards, was a Parisian *viveur*, and looked it. Halévy was quiet, reserved, and refined, loving his family circle, and for strangers he had an air of gentle melancholy. But for people whom he knew he was a most entertaining companion. He used to come over to my house of a summer's afternoon; and on a terrace overlooking the valley of the Marne—one of those incomparable horizons of the environs of Paris—he would talk, with a variety exceeding even that of his works, of his friend Prévost-Paradol, whose suicide was the first tragedy caused by the war of 1870; of the Duc de Morny, and his mysterious death, attributed by Daudet to the pules of the English doctor who is called "Jenkins" in the 'Nabab.' Then the conversation would turn to Daudet and his broils with the Academy; or to the brief career of Aimée Desclée, who created Frou-frou, and this would lead to stories of partnership with Meilhac, when the two authors wrote their pieces

together at the Pavillon Henri IV. at Saint Germain. It was there that M. Thiers died, and the next day Barbotte, the famous *maître d'hôtel*, described to M. Halévy the final scene: "M. Thiers was at table; he sent for me, said, 'Barbotte, ces haricots sont mal cuits,' and fell back in his chair, never to speak again." These veritable last words of the great statesman cast a grave reflection on the cuisine of the restaurant, so the next time M. Halévy came to Saint Germain the host, having realized this, had a revised version: "M. Thiers was at table; he said, 'Barbotte, ces haricots sont excellents,' and never spoke again." Halévy did not like Thiers. The library of the Château de Sucey had been severely handled by the Germans, who occupied it in 1871, and there was one volume of Thiers's 'Empire' in which certain battle pages had been mutilated by soldiers, who had scrawled their German names upon them. Most visitors, French or English, were appropriately shocked at this striking relief of the horrors of the invasion; but when I showed it to Halévy, on seeing that it was Thiers who had been thus treated, he exclaimed, "Ils ont bien fait!" He had no love for the Second Empire, either, though his early work made him seem to be the incarnation of it. He was not a politician, but his wide range of knowledge included everything connected with France. He often aided me in my serious work, and if I wanted a quotation from a French classic, or the history of a political incident, or the solution of an administrative question, he was always ready. The nephew of the composer of 'La Juive,' and the cousin by marriage of Bizet, he had grown up among brilliant Parisians, while as a young functionary he had travelled all over France, studying the types of the people as well as the machinery of administration. Some years after we ceased to be neighbours, he gave me an implied testimonial of his faith in the opinions of critics. He sent me, as a title-page for a collection of reviews and criticisms, a quotation, in his delicate handwriting from his most famous opera:—

Le Prince Paul. Voilà ce que l'on dit de moi
Dans la Gazette de Hollande.
La Grande Duchesse. Il faut toujours ajouter foi
A la Gazette de Hollande.

La Gazette de Hollande continued to justify his confidence up to the end, and since he passed away on May 8th this most regretted of Parisians has had "une bonne presse." French criticism has recognized him as the last distinguished survivor of a brilliant band of writers, the like of which our epoch has failed to produce, and his death has made the greatest gap in the French world of letters since that of Dumas fils.

J. E. C. BODLEY.

'A FORGOTTEN POET.'

Savile C. B.

UNDER the above heading the editor of *The Daily Graphic* was good enough to publish recently a reproduction of a beautiful poem by Thomas Hood the Younger, which had appeared in *Fun* in 1871, the subject being the heroic death of "Ford the Fireman." This elicited several replies, from one of which I learned that these touching verses had also appeared in a volume of 250 pages published in 1877 by Chatto & Windus. Those gentlemen have kindly lent me the only copy they possess. The title is 'Poems, Humorous and Pathetic,' by Thomas Hood the Younger, edited by his sister, Mrs. Broderip. Thos. Hood the Younger died in 1874. I have been searching ineffectually everywhere for a copy of this book, which is full of beautiful work,

many of the pieces being equal to the father's best efforts. Now that so much attention has been drawn to Thomas Hood — by Mr. Walter Jerrold's able biography, and also by the same editor's 'Poems of Thos. Hood' in the "Oxford Edition" of the poets—I think the son's verse is worthy of republication. There is not one of the Hood family living: Mrs. Broderip died in 1877. If you can give publicity to this letter, it may call attention to "a forgotten poet," and perhaps enable me to obtain a copy of the volume.

JOHN WARD, F.S.A.

"MR. SHAKSPEARE ABOUT MY LORDE'S IMPRESO."

MR. STEVENSON'S discovery among the lately calendared Belvoir MSS. of an apparent reference to the poet stirred the Shakspearean world. It encouraged us in the hope that somehow, somewhere, we might some day discover more important facts; but nevertheless it puzzled us. It did not quite seem to fit into the known facts of the poet's career. There is an indefiniteness, too, about the wording of this entry which makes it different from the ordinary records of the Steward's book of payments. It is not "for," but "about an Impreso." There is no suggestion of the material on or in which the device was worked, nor whether the idea, complete in some material, or only the design of it, was referred to.

The *impresa* was a private and personal device, as distinguished from the family coat of arms, and was especially used in tournaments and masques when there was some attempt at concealing one's identity. A coat of arms told a man's name as clearly as written or spoken words; an *impresa*, especially when used for the first time, would be known only to the intimate personal friends of the wearer.

The Belvoir *impresa* of 1613 was about to be used for the first time. Roger, Earl of Rutland, who, in company with the Earl of Southampton, in 1599 "went not to the Court, but only to plays every day," had died, and had been succeeded by his brother Francis, who was now preparing for a Court tournament.

There is nothing surprising in the poet's being employed by the Earl of Rutland, nor in his being able to design a device, nor even in his using his hands in fashioning it. His association with Burbage seems to strengthen the fact. The players of the day knew about preparations for festivities, and all the Burbages seem to have been handy men. We know that the poet was interested in heraldry through the Sonnets and the plays, as well as through his method of securing arms for himself.

The Steward's account in which the reference to Shakspeare occurs runs as follows:—

Aug., 1612, to Aug., 1613.

Account of Thomas Screven.

Payments in gold....
5 Feb. Paid to Edward Morris, embroiderer, in parte for my Lord's masking suite, xlii.
12 Feb. More to him, xxli. In al, lxi.
29 Martii. Paid to Mrs. Gascard, a French woman in Black Friars, for the plume for my Lords caske, fetheres, &c., xxxiiij.
14 May. Paid for a forest seale of my Lorde arms of 4 coats & creast & forest mantlings, the silver 4 oz., xxs. Making & graving it, vii. xs. In al, viii. 10s.
21 May. Paid to Morris the embroiderer in full for the masking suite, xxxiiij.
14 Dec. Paid to Fisher, bytmaker, for a paire of guilt styrops, xxiiij. A guilt snaffle, xii. A silvered snaffle, xs. A paire of silvered

stirrops, xxs. Bought in July last for the King and Prince, iiiij. vii.

12 Martii. Paid to Knight that drew the armes with helmet, crest, and mantlinges in 4 eschocheons upon 2 banners for 2 trumpettes, and making them up, being 20 coates, viiiij. Ryban, xviij. viiiij. is. iiiij.

31 Martii. To Mr. Shakspeare in gold, about my Lordes impreso, xli. v. ; To Richard Burbage for paynting & making yt, in gold, xli. v. viiiij.

The name of Shakspeare does not occur again, but, curiously enough, another entry shows Richard Burbage at similar work, at a time very near the close of the poet's life:—

25 Martii, 1616. Given to Richard Burbidge for my Lordes's shelde, and for the embleanco, iiiij. xviii.

It seemed quite clear that the above entry referred to the poet, and yet many students have an uneasy sense of dissatisfaction, and I have been tempted to mention two alternative theories. The money that was paid him "about my Lord's impreso" might have been paid him to convey to some one else; or the entry might refer to another "Mr. Shakspeare" altogether. There was one in London at the time. A John Shakspeare married Mary Gooderidge in St. Clement Danes on February 3rd, 1604/5. He was a fashionable bit-maker, was in the royal service, and might well be called "Mr." by the Belvoir Steward. He was probably master of the Loriners' Company, though we cannot be sure of this, as the early books of the guild are lost. But we know that in St. Clement Danes he was buried: "John Shakspeare, the King's Bitmaker, 27 Jan., 1633"; and that the King was indebted to him at his death to the extent of 1,692l. 11s. (See my 'Shakspeare's Family,' p. 147.)

Many entries of payments to him are recorded in the Wardrobe Accounts of Charles as Prince and King, for wares concerning horses, carriages, tournaments, and tiltings—so many that I can only here give limited selections.

In the account of Sir John Villiers, Master of the Wardrobe to Prince Charles—Exchequer Q.R. 434 (4), 1617—there appear:—

To John Shakspeare for 18 Bitts, with guilte Bosses at xxs. a piece, xviiiij.

More for 18 cavasson irons at xs. a piece, ixli.

To John Shakspeare for a strong removing vice for the sadler's office, ls.

To John Shakspeare for trymmyng of bittes, for esses, cheynes, bolts, rivets, curbess, and new mouting, and for all manner of reparacions, as under the hand of the Clarke of His Highness' stable appeareth, lvi. iij.

In the second account of the same nobleman—Exchequer Q.R. 434 (9), 1617—there occur:—

To John Shakspeare for 10 dozen of hunting snaffles at xls. the dozen, xxli.

To John Shakspeare for 30 Bitts with caste [i.e., chased] and guilte bosses at xxxvi. a piece, livij.

To John Shakspeare for two guilte bitts with guilte bosses for his highness' use at vii. a piece, xli.

To John Shakspeare for 20 Bitts with guilte and graven Bosses for Caroch Horses at xxxs. a piece, xxxli.

In the third account of Viscount Purbeck, Master of the Wardrobe to Prince Charles—Exchequer Q.R., 434 (14), 1618-19—

To John Shakspeare for 4 Bitts, with caste and guilte Bosses at xxs. a piece, iiijli.

More for viii. wattering Bittes at xii. vid., vii.

To John Shakspeare for 18 Bittes with caste & guilte bosses at xxxs. a bitt, xxviij.

More to him for Caroch Bittes with engraven & gilt bosses at xxxs. a bitt, xxiiij. xs.

To John Shakspeare for two guilte & silvered Bitts engraven and guilte all over at vii. a piece, xli.

The fourth account of Viscount Purbeck

still points to the rich work done—Exchequer Q.R. 435 (6), 1620—

To John Shakespeare for xiii bittes guilt, silvered, and chast at vii. xs. a piece, iii. xviii.

To one payre of bosses richly ornamented, ls.

In the account of Lord Compton—Exchequer Q.R. 435, 14, 1622—there are varieties:—

Expenses of the Royal Green Velvet Carroache...

To John Shakespeare for v Byttes with guilte bosses at xvs. a Bytt, iii. xvs.

For the Blue Velvet coach sent beyond seas.....

To John Shakespeare for sixe coach byttes, with guilte bosses charged with the armes of England at xiii. vi. a piece comes to viii. vi.

At the end of the accounts are "abatements" of many kinds, apparently from overcharging. John Shakespeare's work has never an "abatement" against it, so he evidently either charged fair prices, or had special Court favour.

In a tilting account of Lord Compton's—Exchequer Q.R. 435 (16)—we find for one quarter in 1622:—

To John Shakespeare for 7 Bittes with caste & guilte bosses for coursers at xxs. a Bytt.

For 12 Watering Bitts for Coursers at iis. vi. xxxs.

More to the said John Shakespeare for 8 cavasson irons at vs. xls.

For esses, chaines, curbes, boulds, rivets, rings, and all other reparaions, iv. xvs.

To John Shakespeare for 4 bittes with caste & guilte bosses for coursers at xxs. iv.

4 Bittes for the bottle horses [i.e., bottell, pack, or hay horses] at vis. a piece, xxiv.

"The perticulers of the seconde accompte of Spencer, Lord Compton, Master of the Wardrobe and the Robes to the High & Mighty Prince Charles, Prince of Wales," &c.—(Exchequer Q.R. 435 (20), 1622-3):—

To John Shakespeare for one bitt playne guilte with caste and guilte bosses, iii.

For 4 Bitts plaine silvered at ls. a bitt, xli.

For 2 Bittes chaste with goulde and silver at iii.

a piece, vi.

For Silvered Boults, rings, and hooks for curbes and esses, vi.

For 3 snaffles, hatchte, and gilte at xiii. iii.

a piece, xls.

"The Accompt of Lord Compton"—Exchequer 436 (1), 20-21 James I.—gives a long list, among which are the items—

Three bottell byttes without bosses at vis. a piece, xviii.

For trymmyng & moutheing 22 byttes for Coursers at iiii. iii. [sic].

In 1624 there is a little variety in Lord Compton's bill—Exchequer Q.R. 436 (2):—

To John Shakespeare for 8 Bittes for the horses of the crimson carroche ["For the Queen of Bohemia" is the marginal reference] at xvs. a bitt, vi.

To John Shakespeare for 6 bittes with chased and gilt bosses at xxs. a piece, vi.

For a dozen of Snaffles, xxs.

To John Shakespeare for 2 gilt and silvered bitts for the said saddles, vi.

For 2 watering snaffles, iiii. iii.

The Earl of Northampton gives his accounts in a great roll, with the sum total of each bill and the name of the workman, referring to the special books. In this occur the name of John Shakespeare and the amount of his bills; but it seems unnecessary to do more than give the reference—Exchequer Q.R. 436 (3).

With all this special work on lines associated with tournaments, it is evidently possible that John Shakespeare might be the person referred to in the Belvoir accounts. As there is more than a possibility that this John is the cousin who disappears from Snitterfield, the association with Burbage may be naturally explained. I have not made up my own mind upon the subject, but so many have asked me to put forward

the facts that I thought it wise to do so. If there is nothing more in them, they at least prove that there was another contemporary and well-to-do "Mr. Shakespeare" in Court service, engaged in work which might have suggested employment "about my Lord's impreso."

CHARLOTTE CARMICHAEL STOPES.

'INITIA PATRUM.'

EVERY ONE who has to deal with manuscripts knows that one of his difficulties is the anonymity of treatises which he may meet with. Not only in the case of theological works, but also in poetry, law, alchemy, and medicine, an omission of the author's name, or an ascription to the wrong author, is a frequent source of confusion and error. Few indeed are so familiar with patristic literature as to be able to ascribe an anonymous treatise to Cyprian or Ambrose or Augustine by internal evidence alone; and the 220 volumes of Migne's 'Patrologia Latina,' even with its indexes of subjects, are too vast a field to be looked through in the hope of lighting on the reference needed.

To meet this want a small and unenumerative class of literature has arisen, which seizes these waifs and strays by the only part of them which lends itself to indexing, namely, their first words. In 1865 the Vienna Academy issued an octavo volume of 245 pages with the ambitious title 'Initia Librorum Patrum Latinorum.' As a fact, it records the *incipits* of all works (treatises, sermons, letters, and the like) in the first ninety-six volumes, only, of Migne's Latin Patrology, comprising the theological literature of the first eight centuries up to and including Bede. In 1904 a volume of wider scope and more general utility was published by Mr. A. G. Little, under the auspices of the University of Manchester, which deals with nearly all the Latin treatises, theological, literary, and scientific, which were composed in the thirteenth, fourteenth, and fifteenth centuries.

But the object of these notes is to introduce to English readers a really first-rate work of this limited class, which is due to the able and enlightened Prefect of the Vatican Library, Father Ehrle, and to the industry and devotion of the author, Monsignor Vattasso, an officer of the same library. The book is entitled 'Initia Patrum aliorumque scriptorum ecclesiasticorum Latinorum ex Mignei Patrologia et ex compluribus aliis libris conlegit ac literarum ordine disposuit Marcus Vattasso' (Romæ, typis Vaticanis, 1906-8, large octavo, 2 vols., 695 and 650 pp.). This monumental work contains more than 50,000 *incipits*, and covers not only the ground of the 'Patrologia Latina' and (where Latin documents occur) the 'Patrologia Græca,' but also of twenty other collections including the 'Anecdota Maredsolana,' the 'Florilegium Casinense,' the 'Spicilegium Casinense,' and the collections of Caspari, Mai, and Pitra. The volumes form Nos. 16 and 17 of the well-known series "Studi e Testi" and will be heartily welcomed by theological students. No patristic library can afford to be without them. F. M.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Anglican Liberalism, by Twelve Churchmen, 5s. In the Crown Theological Library.
Bloomfield (M.), The Religion of the Veda, the Ancient Religion of India, 6s. In American Lectures on the History of Religions.

Confessions of Augustine, 7/6 net. Edited by Prof. John Gibb and William Montgomery in the Cambridge Patristic Texts.

Funk (I. K.), The Next Step in Evolution, 2s. A study of the probability, significance, and character of a second coming of Christ. New Edition.

Gerrard (Rev. T. J.), Cords of Adam, 5s net. The aim of this volume is to show the essentially fair and beautiful aspect of the Gospel, even in points where it seems to contradict the religious spirit; and to justify the ways of God to men in a number of questions where men find need for justification.

Greenough (J. G.), The Doctrine of the Last Things, 2/6 net.

Hacker (Rev. I. H.), A Hundred Years in Travancore, 1806-1906, 2/6 net. A history and description of the work done by the London Missionary Society in Travancore during the past century, with numerous illustrations.

Haughton (A. G.), The Christian Life and How to Live It, 5s.

Hort (F. J. A.), The Apocalypse of St. John, I-III, 5s. The Greek text with introduction, commentary, and additional notes and Preface by Dr. Sanday.

Hoyt (Dr. W.), The Lord's Teaching concerning His own Person, 2s.

Pope Pacificus, by Junius Junior, 6d. Advocates agreement between Catholics and Protestants.

Radford (Rev. L. B.), The Epistle to Diognetus, 1/6. In Early Church Classics.

Webster (Rev. F. S.), Saving Truths of the Gospel, 3/6 net.

Boulton's Criminal Appeals, 5s net.

Fletcher's Registration of Voters, 5s net.

Kime's International Law Directory, 10/6 net.

Pulbrook (A.), Responsibilities of Directors and Working of Companies under the Companies Acts, 1862-1907, 3/6 net. Deals with the Companies Acts, 1900 and 1907, and has forms, explanatory notes, and index. New Edition, by G. F. Emery.

Reid (J. W.), The Companies Acts, 1900 and 1907, 2/6 net. The important changes stated for the use of business men.

Statutes of Wales, 21 net. Collected, edited, and arranged by Ivor Bowen, with an Introduction.

Fine Art and Archaeology.

British Competitions in Architecture: London County Council Hall, Final Competition, 10s. Students' Edition, edited by Alex. Koch.

Duckworth (F.), The Cotswolds, 6s net. One of Messrs. Black's Colour Books, with 24 illustrations painted by G. F. Nicholls.

Emanuel (W.), Puck among the Pictures, 1s net. An amusing little book, with many illustrations by N. and G. Morrow.

Garner (T.) and Stratton (A.), Domestic Architecture of England during the Tudor Period, Part I, 42s. Illustrated in a series of photographs and measured drawings of country mansions, manor houses, &c., with an historical and descriptive text.

Reproductions of Prints in the British Museum: Series III. Part II, Specimens of Etchings by Italian Masters, 1525-50, 40s net.

Royal Academy Pictures and Sculpture, Part II, 7d. net.

Sharpe (M.), Roman Centuriation in the Middlesex District, 3/6. With map.

Pictures and Engravings.

Burne-Jones (Sir E.), The Golden Stairs, 1s net. No. I of Masterpieces. A reproduction in colours from the original picture in the possession of Lady Battersea.

Poetry and the Drama.

Clark (J.), Hannibal, 2/6 net. A drama in five acts.

Horace's Quintus Horatius Flaccus. The Roman poet presented in select English versions for modern readers, and edited by C. L. and J. C. Dana, with 27 illustrations.

Ingelow (Jean), Poems, 2s net. Selected and arranged by Andrew Lang. Pocket Edition.

Lucas (A.), Talmudic Legends: Hymns and Paraphrases, 2s net.

Moore (T.), Irish Melodies and Songs, 1s net. With an Introduction by Stephen Gwynn. In the Muses' Library.

Pinero (A. W.), The Thunderbolt. An episode in the history of a provincial family, in four acts. See p. 615.

Poets of Our Day, 5s. Edited by N. G. Royle-Smith. The aim of the editor has been to represent as fully as possible the range and extent of contemporary English poetry.

Schelling (F. E.), Elizabethan Drama, 1558-1642, 2 vols., 31/6 net. A history of the drama in England from the accession of Queen Elizabeth to the closing of the theatres, to which is prefixed a résumé of the drama in its earlier stages.

Souvenir of the Revival of Shakespeare's Tragedy Romeo and Juliet at the Lyceum Theatre. Presented to the audience on the occasion of the fiftieth performance on April 27th.

Philosophy.

Essays Philosophical and Psychological, 12s net. Essay in honour of William James, Professor in Harvard University, by his colleagues at Columbia University.

Stephen (C. E.), Light Arising: Thoughts on the Central Radiance, 3/6 net. Written to represent the point of view of rational mysticism.

Bibliography.

Reader's Index, May and June. This issue of the bi-monthly magazine of the Croydon Public Libraries deals with Continental Travel and History in Fiction.

Political Economy.

Davies (A. Emil), The Nationalization of Railways, 1s net.

Lunn (H. S.), Municipal Lessons from Southern Germany, 2s. With Introduction by the Rt. Hon. Sir John Gorst.

History and Biography.

Allen (W. Cardinal), Father Edmund Campion and his Companions, 4s net.

Autobiography of Montagu Burrows, Captain R.N., 8/6 net. Edited by Stephen M. Burrows, with a supplementary note by Prof. Oman.

- Bielschowsky (A.), *The Life of Goethe*: Vol. III., 1815-32, 15/ net. Translated by W. A. Cooper, with Illustrations. This volume completes the work. For notice of Vol. II. see *Athen.*, Sept. 14, 1907, p. 297.
- Christie (G.), *Influence of Letters on the Scottish Reformation*, 6/ net. Deals with the literary influences of the period.
- Cobden (Richard), *Speeches on Questions of Public Policy*, 2 vols. 7/. Edited by John Bright and J. E. Thorold Rogers, with Preface, also an Appreciation by Goldwin Smith. This is the third edition.
- Cunningham (Peter), *The Story of Nell Gwynn*, 6/ net. A new issue, edited by Gordon Goodwin. With Illustrations.
- Dictionary of National Biography: Vol. III., Brown-Chaloner, 15/ net. Reissue on thinner paper.
- Duncan (D.), *Life and Letters of Herbert Spencer*, 15/. With 17 Illustrations.
- Henderson (Rev. B. W.), *Civil War and Rebellion in the Roman Empire*, A.D. 69-70, 8/6 net. With maps and illustrations. A companion to the 'Histories' of Tacitus.
- Hertfordshire Parish Registers: Marriages, Vol. L, 10/6 net. Edited by W. P. W. Phillimore.
- Hodgetts (E. A. Brayley), *The Court of Russia in the Nineteenth Century*, 2 vols., 24/ net. With 20 illustrations.
- Kenealy (A.), *Memoirs of Edward Vaughan Kenealy*, LL.D., 16/ net. With portrait and 16 illustrations.
- Leicestershire Parish Registers: Marriages, Vol. L, 10/6 net. Edited by W. P. W. Phillimore and T. M. Blagg.
- Palmer (G. H.), *The Life of Alice Freeman Palmer*, 6/ net.
- Pastor (Dr. Ludwig), *The History of the Popes from the Close of the Middle Ages*, Vols. VII. and VIII., 2 vols., 12/ net each. Edited by Ralph F. Kerr.
- Pedigree Register, March, 2/6 net. Edited by George F. T. Sherwood.
- Putnam (G. P.), Jones (L. E.), and Strunsky (S.), *Tabular Views of Universal History*, 10/8 net. A series of chronological tables, presenting in parallel columns a record of noteworthy events in the history of the world from the earliest times to 1907.
- Scots Peerage, founded on Wood's Edition of Sir Robert Douglas's Peerage of Scotland, Vol. V., 30/ net. Edited by Sir James Balfour Paul, with armorial illustrations. For notice of Vol. IV. see *Athen.*, June 29, 1907, p. 700.
- Statesman's Year-Book, 1908, 10/6 net. Edited by J. Scott Keltie and I. P. A. Renwick.
- Year-Books of Edward II., Vol. IV. Deals with 3 and 4 Edward II. Edited for the Seiden Society by the late F. W. Maitland and G. J. Turner.
- Year-Books of the Reign of King Edward III., Year XX., First Part, 10/. Edited and translated by Luke O. Pike.
- Geography and Travel.**
- Collett (A. K.), *The Face of England*, 1/ net. Edited by W. Beach Thomas in the Citizen Books.
- Hubbard (Mrs. L.), *A Woman's Way through Unknown Labrador*, 10/6 net. An Account of the exploration of the Nascaupsee and George Rivers, with portraits and illustrations.
- Murdoch (W. G. Burn), *From Edinburgh to India and Burma*, 10/6 net. With 24 coloured illustrations from paintings by the author.
- Treves (Sir Frederick), *The Cradle of the Deep*, 12/ net. An account of a voyage to the West Indies, with 54 illustrations from photographs, and 4 maps.
- Sports and Pastimes.**
- Montant (E.), *Ten Years of Record Racing*, 10/6 net. Motoring Annual and Motorist's Year-Book for 1908, 2/6 net. Edited by N. B. and E. Kenealy.
- Pretsell (J. M.), *The Game of Bowls, Past and Present*, 2/6 net.
- Education.**
- Education in Hungary. One of the publications of the Royal Hungarian Ministry of Religion and Public Instruction.
- Folk-lore.**
- Journal of the Gipsy Lore Society, April.
- Philology.**
- Charlton (Capt.), *A Hausa Reading Book*, 4/6 net.
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- Cavendish (G.), *Life of Cardinal Wolsey*, 1/. With notes and introduction by Mary Tout, in English Literature for Secondary Schools.
- Chaucer, *The Prologue and The Knight's Tale*, 2/6. Edited by M. Bentineck Smith in the Pitt Press Series.
- Euripides, *Alceste*, 1/ net. Acting Edition by G. W. Cornish for the use of University College School, Hampstead.
- Ford (H. G.), *A School Latin Grammar*, 2/6. In Methuen's Junior School-Books.
- Hughes (M. J.), *The Geographical Evolution of Wales*, 6d. An outline of political geography.
- Jørgensen (Dr. S. M.), *The Fundamental Conceptions of Chemistry*, 2/6. Translated by M. P. Applebey in Manuals of Elementary Science. New Edition.
- Molière, *L'Avare*, 2/6. Edited by O. H. Fynes-Clinton in Siepmann's Classical French Texts.
- Shelley (P. B.), *Adonais*, 1/6. A class study in English poetry, edited by S. Cunningham.
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- Batson (Mrs. S.), *The Summer Garden of Pleasure*, 15/ net. With 36 coloured illustrations by Osmond Pittman.
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- Edmunds (A.), *Glandular Enlargement and other Diseases of the Lymphatic System*, 7/6 net. In the Oxford Medical Publications.
- Herman (G. E.), *The Students' Handbook of Gynecology*, 7/6.
- Ireland's Crusade against Tuberculosis, Vol. L, 1/ net. A series of lectures delivered at the Tuberculosis Exhibition, 1907, under the auspices of the Women's National Health Association of Ireland, and edited by the Countess of Aberdeen.
- Monthly Notices of the Royal Astronomical Society, April, 2/6.

- Perry (Prof. J.), *Spinning Tops*, 2/6. The "Operatives' Lecture" of the British Association meeting at Leeds, Sept. 6, 1890, with numerous illustrations. New Edition, in the Romance of Science Series.
- Proceedings of the United States National Museum: No. 1601. Descriptions of New Species of South American Geometrid Moths, by W. Warren; No. 1602, Description of a New Species of Halibut (*Hemirhamphus microdon*) from Nagasaki, Japan, by D. S. Jordan and Mary C. Dickerson; No. 1603, Foraminifera collected near the Hawaiian Islands, by R. M. Bagg, Jun.; No. 1604, Descriptions of New Curculionid Beetles of the Tribe Anthrenomini, by W. D. Pierce; No. 1605, On Three Existing Species of Sea-Turtles, by O. P. Hay; No. 1606, Three New Species of Lizards from the Philippine Islands, by L. Stejneger; No. 1607, New Stalked Crinoids from the Eastern Coast of North America, by A. H. Clark.
- Quain's Elements of Anatomy: Vol. I. Embryology, by T. H. Bryce, 10/6 net. Edited by E. A. Schäfer and others. Illustrated.
- Robertson (W. G. A.), *Manual of Medical Jurisprudence, Toxicology, and Public Health*, 8/ net.
- Russell (T. H.), *Mosses and Liverworts*, 4/6 net. An introduction to their study, with hints as to their collection and preservation. Illustrated.
- Showell (P. G.), *Definitions in Navigation and Nautical Astronomy*, 2/6 net. With explanatory diagrams.
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- Wilcox (E. V.) and Smith (C. B.), *Farmers' Cyclopaedia of Live Stock*, 20/ net. Illustrated.
- Williamson (R. T.), *Diseases of the Spinal Cord*, 15/ net. In the Oxford Medical Publications.

Fiction.

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- Barron (P.), *The Hate Flame*, 6/. A story of Irish race hatred.
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- Sims (G. E.), *The Theatre of Life*, 6d. New Edition.
- Tracy (Louis), *The Wheel of Fortune*, 6/. A tale of an expedition after hidden treasure.
- Vaizey (Mrs. G. de Horne), *Flaming June*, 6/. Narrates the doings of an unconventional American girl who is helped out of difficulties by her lover.
- Viebig (C.), *Absolution*, 6/. Translated by H. Raahauge. The story, laid in Prussian Poland, of a proud woman of extraordinary beauty, married against her will to an impossible husband.
- Ward (G. W.), *Drehma*, 6/. A tale of the Great Sahara.

Juvenile.

- Golding (H.), *The Book of Animals for Boys and Girls*, 3/6.
- General Literature.**
- Flag, The, 1/ net. Book of the Union Jack Club, edited by Major H. F. Trippel, with illustrations by popular artists.
- Grierson (W.), *Advanced Book-Keeping*, 2/6 net. For Commercial and Accountancy Classes.
- Masuda (Takashi), *Japan, its Commercial Development*, 2/6 net.
- Murray (D. C.), *Guesses at Truths, Ethical, Social, Political, and Literary*. Consists of a reprint of some sixty articles contributed during the last seven or eight years of his life by David Christie Murray to *The Referee* under the pseudonym of "Merlin."
- Newbold (J. A.), *The Nonconformist Conscience a Persecuting Force*, 2/6. The anti-brewer agitation which raged in Manchester during the autumn of 1907 is taken as the starting-point of the discussion.
- People's Library: Brontë's Shirley; Bunyan's Pilgrim's Progress; Carlyle's Heroes and Hero-Worship; Cook's Voyages of Discovery; Bret Harte's Tales, Poems, and Sketches; Huxley's Lectures and Essays; Kingsley's Hypatia; Lover's Handy Andy; Marryat's Mr. Midshipman Easy; Reade's It is never too Late to Mend, 8d. net each.
- Printers' Pie, 1/ net. A festival souvenir of the Printers' Pension Corporation, 1908. See p. 603.
- Webster's Royal Red Book, May, 5/ net.
- Wilson (A.), *Education, Personality, and Crime*, 7/6 net. A treatise built up on scientific details, dealing with difficult social problems.

Pamphlets.

- Compromise, 2d. Deals with religious education.
- Jacks (L. P.), *Agnosticism from a Unitarian's Point of View*, 1d.
- Malden (R. H.), *Some Thoughts on Disestablishment*, 2d.
- Stekman (W. N.), *The First Easter—In Cielo Quies*. A Sequel.
- Wemyss (Earl of), *A Record of Thirty-Seven Years' Vain Work*, 1d. Deals with the Army and its organization.

FOREIGN.

Theology.

- Eerdman's (B. D.), *Alttestamentliche Studien: I. Die Komposition der Genesis*, 2m. 60.
- Fine Art and Archaeology.**
- Babelon (E.), *La Théorie féodale de la Monnaie*, 3fr. 20. Reprinted from the Mémoires de l'Académie des Inscriptions et Belles-Lettres.

- Cagnat (R.), *Les deux Camps de la Légion III. Auguste à Lambèse d'après les Fouilles récentes*, 4fr. An illustrated reprint from the same series.
- Guilmant (F.), *Le Tombeau de Ramsès IX.*, 72fr.
- Huard (C.), *Les Foras romains et les Forums impériaux*, 3fr. 50.
- Robilia (A.), *Les vieilles Villes des Flandres (Belgique et Flandre française)*, with 155 illustrations, 15fr.
- Thiébaud (H.), *Le Forum romain et les Forums impériaux*. Fourth Edition, freely illustrated.

Poetry.

- Ashton (H.), *Du Bartas en Angletterre*. Part I. deals with the life and works of Du Bartas; Part II. with Sylvester's translation; and Part III. with the influence of Du Bartas on Milton and others.

Philosophy.

- Souriau (P.), *Les Conditions du Bonheur*, 3fr. 50. An attempt to give a reasoned and practical solution to the problem of happiness as it appears to men of to-day.

Bibliography.

- Barth (H.), *Bedeutung und Herstellung eines schweizerischen Gesamtkataloges*, 6m. 50. The first of the Publications der Vereinigung schweizerischer Bibliothekare.

History and Biography.

- Delisle (L.), *Le Livre de Jean de Stavelot sur Saint Benoît*, 2fr. Reprinted, with a facsimile, from Notices et Extraits des Manuscrits de la Bibliothèque Nationale et autres Bibliothèques.
- Frémexaux (P.), *Sainte-Hélène: Les derniers Jours de l'Empereur*, 3fr. 50. The author in his Introduction replies to several English criticisms on his former work, 'Napoleon Prisonnier.'
- Langlois (C. V.), *Les Papiers de Guillaume de Nogaret et de Guillaume de Plaisians au Trésor des Chartes*, 2fr. Another reprint from the Notices et Extraits.
- Revue historique, Mai-Juin, 6fr.

Philology.

- Beckh (H.), *Beiträge zur tibetischen Grammatik, Lexikographie, Statistik, u. Metrik*, 3m.
- Binz (G.), *Die deutschen Handschriften der Oeffentlichen Bibliothek der Universität Basel: Vol. I. Die Handschriften der Abteilung A, 25m.* An elaborate volume with full descriptions of the MSS.

Science.

- Lefèvre (J.), *La Matérialisation de l'Éther*, 1fr. 50.
- Fiction.**
- Chantepleure (G.), *Le Baiser au Clair de Lune*, 3fr. 50.
- Lavergne (A.), *Les Frolans*, 3fr. 50.
- Montégut (M.), *Les Lys et les Aigles: Les Cadets de l'Impératrice*, 3fr. 50.
- Retté (A.), *Le Règne de la Bête*, 3fr. 50.

*. All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

THE period of the new novel 'Château Royal,' written by Mr. Yoxall, M.P., is yesterday, but the scene is laid in an old part of France. Most of the action takes place within the space of a week, and the characters pass swiftly from comedy to tragedy. The book will be published by Messrs. Smith & Elder on the 26th of this month.

On the same day they will publish a newly revised and cheaper edition of Mr. Sidney Lee's well-known 'Life of William Shakespeare.' This will include all the illustrations comprised in the more expensive form of the work.

'CLERICAL HUMOUR OF THE OLDEN TIME,' being sketches of some clerical humorists from the twelfth century to the eighteenth, will be published next Tuesday by Sir Isaac Pitman. The author is Mr. F. D. How, a son of that clerical wit, the first Bishop of Wakefield. Mr. How illustrates types of humour characteristic of different periods of English social life.

AMONGST other articles in the June issue of *Chambers's Journal* will be 'British Malaya as a Field for Investment,' by Sir Frank A. Swettenham; 'The London of "Esmond"' and 'The Virginians,' by Lewis Melville; 'The Tragedy of the Cenci,' by Mr. George

Pignatorre; 'The Duc d'Enghien's Love-Story,' by Miss Betham-Edwards; 'Newstead Roman Station'; 'Bridge and its Progress' by Mr. F. Kinloch; and an instalment of Mr. R. C. Lehmann's 'Memories of Half a Century,' dealing with Landseer, Millais, and Emerson.

MR. ELLIOT STOCK announces for immediate publication a volume of 'Original Poems,' by C. E. Stanley Thomas; also a new work entitled 'What is Truth?' by the author of 'The Mission of the Cross.'

AMONGST the forthcoming volumes in "Everyman's Library" are Poems by Matthew Arnold, introduced by Mr. R. A. Scott James; Parkman's 'Montcalm and Wolfe'; Chronicles of the Crusades, by De Joinville and Villehardouin, newly translated by Sir Frank Marzials; and Mr. A. G. Latham's translation of the two parts of Goethe's 'Faust.'

THE action for libel brought by Mr. John Murray and his brother Mr. A. H. Hallam Murray, as publishers of 'The Letters of Queen Victoria,' against *The Times*, resulted in a verdict for them of 7,500*l.*, although a stay of execution was granted. No doubt, language and feeling were exacerbated by the "Book War" between the *Times* Book Club and the publishers; but it was clear that the assumptions of the letter signed "Artifex," which followed the notice of the book in *The Times*, were not justified by fact. That letter was inspired, though not written, by Mr. Hooper of the *Times* Book Club. Mr. Justice Darling pointed out that Mr. Hooper's "interest was a commercial interest"; and it came out in the trial that, though the original notice of the book, as written by the reviewer, contained a reflection on its high price, another and longer passage, by the manager of *The Times*, was inserted in the notice.

THE general and growing encroachment of commercial considerations on the notices of books and other popular articles of consumption constitutes a serious menace to the independence of English journalism, and we hope those who are in authority will make a firm stand against it.

PROF. LEON KELLNER of Czernowitz is over here for the next five months in order to complete and correct the proofs of his 'History of Victorian English Literature,' on which he has been at work, off and on, for the last nineteen years. He will have twenty chapters: two on the general characteristics of the literature, and eighteen on the leaders, like Dickens, Browning, Newman, and Kingsley, round whom he groups their followers in different sections. He hopes to issue his book before Christmas.

MR. ALECK ABRAHAMSON writes:—

"In your last issue, in referring to Fielding's acknowledgment for part payment for the translation of 'Charles XII,' you mention that it was in the possession of John Dillon. The few autographs, books,

&c., which were dispersed on March 17th must have been a selection withheld by some member of his family when his collections were sold by Messrs. Sotheby in 1869. Mr. Dillon, who was a member of the firm of Morrison Dillon & Co.—later the Fore Street Warehouse Company—bought largely from the collections of M. Donnadieu and W. Upcott. There is some probability that the assignment was originally in the possession of the last named, who, it may be recalled, secured very large parcels of booksellers' correspondence and papers, including those of Nourse. But it does not appear in the volumes of literary assignments detailed in his privately printed catalogue of 1836, or at the dispersal of his library in 1846, when this collection was purchased by J. G. Nichols."

THE death occurred on Wednesday, April 29th, at his residence, 17, Cornwall Terrace, Regent's Park, at the age of sixty-five, of Mr. Charles Edwin Layton. He was until 1897, when he retired, a member of the firm of Charles & Edwin Layton, printers and publishers, 56, Farringdon Street. He was a generous supporter of many charities, being in particular a Trustee of the Stationers' Mutual Benefit Society, a Vice-President of the Booksellers' Provident Institution, and the founder of the C. E. Layton Fund in connexion with the Printers' Pension Corporation. He was a Vice-President of the Royal Botanical Society.

PROF. HUME BROWN has been appointed to David Masson's place as Historiographer Royal of Scotland. The appointment will be received with satisfaction by those best competent to judge, for the Professor has done excellent work in Scottish history.

THE Tercentenary of the birth of Milton, who was born on December 9th, 1608, will be celebrated at Christ's College, Cambridge, by an exhibition of Miltoniana. Dr. G. C. Williamson and Mr. A. E. Shipley are getting together what, it is hoped, will form the most complete exhibition of busts, paintings, prints, and miniatures of the poet ever shown. Such early editions of Milton's works as are available will also be on view, and in the catalogue of these by Mr. Charles Sayle the homes of others will be indicated. The exhibition will be open during the latter half of June and for a week in July. The College propose to celebrate the Tercentenary by a dinner on July 10th, at which, we presume, a Wordsworthian dizziness will be in order, and on the same day 'Comus,' with the music by Henry Lawes, will be presented.

THE DUCHESS OF BUCKINGHAM AND CHANDOS has written a tale which Mr. T. N. Foulis will publish immediately. It is entitled 'Penvala of the Black Watch,' and gives a picture of life by the banks of the Tweed, and some incidents of the Egyptian campaign.

THE death is announced from America of Mr. John Murray Brown, senior member of the publishing house of Little, Brown & Co. Mr. Brown, who was born at Belmont in 1842, and named after Mr. John Murray, the English publisher, his father's

warm friend, was the youngest son of James Brown, who with Charles E. Little started the firm of Little & Brown some half a century or more ago. Mr. Brown graduated at Harvard in 1863, and on leaving the University entered the publishing business of which he eventually became the head. He was a prominent figure in Bostonian society, and highly esteemed.

THE GUILD in connexion with Alexandra College, Dublin, held its annual conference last Saturday, when papers were read by Mrs. Flora Annie Steel, Miss Albright, Miss A. Ravenhill, Miss M. Pease, and others. The Guild now numbers 800 members, all past or present students of the College, and has organized various forms of literary, social, and philanthropic work in Dublin since its foundation ten years ago.

NEXT Thursday Mr. G. W. Forrest, C.I.E., will give a lecture at a meeting of the Royal Historical Society on 'The Siege and Surrender of Madras in 1746.' An apparently unpublished document, copied from the Pondicherry archives, will be read.

MADAME DE WITT, who was Henriette Guizot, a daughter of the historian, died last week in Paris at the age of seventy-eight. From about 1860 until 1892 she was a prolific writer of stories for children as well as a translator. She introduced Laurence Oliphant, Stanhope's 'Pitt,' and Mrs. Gaskell to French readers. Most of her stories enjoyed wide popularity and two of them were "crowned" by the Académie Française. Madame de Witt was the devoted assistant of her father in his literary work, and completed his 'Histoire de France racontée à mes Petits-Enfants' with a fifth volume (1875), and also wrote 'Monsieur Guizot dans sa Famille et avec ses Amis' (1880).

WE are sorry to notice the death last week of M. Marcel Thibault, who was an historian of great promise, and only thirty-three. He was the author of two books: 'Isabeau de Bavière' and 'La Jeunesse de Louis XI.'

PROF. FRANZ BÜCHELER, whose death is announced from Bonn, was one of the most distinguished classic scholars of modern times. He was born in 1837, and took his degree at Bonn in 1856 at the early age of nineteen. After an unsuccessful attempt at school teaching, he became professor, first at Freiburg, then at Greifswald; and in 1870, through the influence of his friend Usener, he went to Bonn as Professor of Classical Philology. He was a stimulating teacher, and his critical work in the classics is famous.

THE death in his fifty-seventh year is announced from Altona of the poet Prince Emil Schönaich-Carolath. He was originally a cavalry officer, but left the army and travelled extensively in South Europe and Africa, and finally settled down on his estates, where he devoted himself to literature and scientific study. In thought and style he was much influenced

by Byron and Musset. His poems are full of *Weltschmerz*. In addition to his poems 'Don Juans Tot,' 'Judas in Gethsemane,' 'Lieder an eine Verlorene,' and others, he wrote several novels, 'Bürgerlicher Tot,' 'Adliger Tot,' and 'Tauwasser.'

AMONG recent Government publications of some interest we note Education, Scotland, General Report for the Western Division, 1907 (3*½*d.); ditto for the Southern Division (2*½*d.); Irish Universities Bill, List of Persons proposed for Nomination as Members of the first Governing Body of the College in Dublin (3*½*d.); and Annual Report on the Finances of the University of Glasgow (3*½*d.).

SCIENCE

OUR LIBRARY TABLE.

The Origin of a Land Flora. By F. O. Bower. (Macmillan & Co.)—The origin of the land flora is a problem which Prof. Bower has attempted to solve by putting forward a theory, and discussing it at some length, in one of the most interesting and important botanical works published for some time. A typical land-plant, such as an oak tree, exhibits various important features. It has a well-developed water-conducting tissue, in order to transport the water absorbed by the root to the leaves and any other part of the plant where it may be required. It has furthermore a well-developed internal system of aeration, by which the gases of the air, necessary for the building-up of food and for breathing purposes, may be supplied to every part of the plant. Lastly, the sexual process, which takes place in the flower, can be carried out without the presence and aid of liquid water applied externally. Every plant, on the other hand, be it remembered, growing submerged in water, is not necessarily a water-plant. The water crowfoot, for example, has really, in the course of many generations, descended from ancestors which were land-plants. It therefore possesses the three features enumerated above as characterizing land-plants, however much these may be modified. A seaweed, such as the bladderwrack, is a true water-plant. It has no special water-conducting tissue; it has no system of aeration; and its sexual process needs the presence of external liquid water in order to be carried out successfully.

It is obvious that the elaborate and complex forms represented by the land-plants of to-day have developed from much simpler forms. The key to their ancestry can only be found by a careful study of their life-history. As we thus pass from the higher flowering plants, all typically terrestrial, to the next lower forms, as exemplified by the ferns, we must realize that the latter are really amphibious. The fern-plant, as we see it with its root-stock and fern-fronds, is typically a land-plant, exhibiting again the characters of a terrestrial vegetation already referred to. But one phase of its life-cycle, the small green prothallus or fore-plant, is essentially an aquatic phase. Although it does not, as a rule, grow actually submerged in water, it has no aerating or vascular tissues, and the carrying out of the sexual function demands the presence of external liquid water.

From the mosses and many of the higher Algae and Fungi upwards, we find an alterna-

tion of generations in the life-history of plants. One generation is sexual, the other asexual, in its methods of reproduction; and the difference between these two generations is very marked. They represent alternating phases in the life-history of the same plants, and they alternate with absolute regularity. In the case of some of the Algae both generations live in the water, and they may be indistinguishable from one another in general form and structure. In the mosses they are already very different, the sexual generation being the more important, and thus representing the moss-plant. In the ferns and all the higher, that is flowering, plants the sexual generation remains small, and the asexual phase forms the plant. It is on a careful study of the relationship between these two phases that Prof. Bower rests his theory of the origin of the land flora from water-plants.

The aquatic green prothallus of the fern, such as the male-fern, is derived from some entirely aquatic form of Alga. No Alga of exactly that type is now in existence, the Alga of to-day being far removed by development from that ancestral type. From the prothallus or its ancestor was developed, after a sexual process, the spore-producing asexual phase. At first this carried out mainly a spore-producing function, but gradually, by an increasingly extensive sterilization of the tissues of the spore-bearing layers, all the elaborate vegetative members and organs of the higher plants were developed, as they became more and more terrestrial in their habits.

Side by side with an increase in the importance of the terrestrial spore-producing plant, the aquatic sexual generation became more and more insignificant. Gradually the free and independent aquatic fern-prothallus began to develop inside the spore; then the spore remained permanently in the spore-sac; and finally the latter matured without separating from the asexual plant. Thus was established the seed-habit of the Phanerogams. The last vestige of the water-habit of the sexual phase is seen in the spermatozooids of the Gymnosperms. In the Angiosperms no trace of the former aquatic habit is discernible. Thus a terrestrial plant, like the oak, has become entirely independent of liquid water, as far as its reproduction is concerned. The Phanerogam, with its siphonogamic and its seed-habit, has been derived from a true water-plant through the sexual generation, the prothallus. No fossil researches have brought to light any means for explaining how this separation of sexual and asexual phase was initiated. All our knowledge of this is likely to be gained by further researches into the life-histories of present-day plants.

Prof. Bower has divided his book into three parts: the theory, the facts, and the conclusion. It is well illustrated, and it should be read by every one interested in the evolution and development of plant-life.

The World's Calendar for all Nations and for all Time from the Beginning to the End of the World. Invented by J. P. Wiles, formerly Scholar of Trinity College, Cambridge. (Philip & Son.)—The above is rather a high-sounding title, and one almost questions the possibility of its being taken literally. But the scheme is a very ingenious device for enabling anyone readily to find the day of the week corresponding to any day of the month; the dates of new moons in any year from the beginning of the present century to A.D. 2199; and that of Easter Day for any year from the beginning of the Christian era to A.D. 2199—the last by an easy twofold adjustment of the table on either side of the card,

one alone giving all the new moons of the year in a list which that movement uncovers. The Calendar can be adapted either to the Julian or Gregorian style of reckoning. In historic questions information of this kind, quickly obtained, is often of great importance and interest; and the simple arrangements here made (the accuracy of which can easily be tested) enable any one to obtain it with the least possible expenditure of trouble. Unless some further change, therefore, is made in the style of the calendar (and even the Gregorian is capable of improvement), it will always be found of great value, not only to the historian and chronologist, but also to every one to whom such questions must occasionally become of interest. Should any alteration in the calendar be made in our time, no doubt our author would be equal to the occasion; of course no future alteration could affect historical questions.

Calculation in such matters for time past was of course complicated by the introduction of the Gregorian reckoning, and that at different epochs in different countries. The Julian rule was much simpler, but failed to make the seasons correspond with the dates; whilst the object of bringing Easter to the same date as in the primitive Church made it necessary to omit a number of days in the calendar, which still increase, so that while Gregory XIII. and his advisers made the calendar differ from the Julian by ten days, it now differs from that (which is still observed in the Eastern Church) by thirteen days. Prayer-Books supply tables by which Easter under the present system may be found, and most of them give a list of dates a few years ahead; but Mr. Wiles's card enables us quickly and accurately to find any one. 'L'Art de vérifier les Dates' gives, indeed, a complete list up to A.D. 2000, but that book is not very accessible. The handy production before us affords in addition the means of finding the days of the week corresponding to the days of the month, and the dates of new moons for any year—often extremely useful; so that it may well be recommended for ecclesiastical, scientific, or general purposes.

So far as we can judge, *Feathered Game of New England*, by Walter H. Rich (Harrap & Co.), is a careful description of the so-called game birds which inhabit or visit the north-eastern portion of the United States. The term "game" is used in an elastic way, for it is made to cover not only grouse, partridges, duck, geese, woodcock, snipe and plover, but also many shore birds, such as oyster-catchers, turnstone, avocet, stilt, and the numerous varieties of sandpipers, most of which in this country are spared by sportsmen. But this does not detract from the value of the book, which in fact is enhanced by extension. The names of the birds, both Latin and local, are not precisely what we should prefer, judging from the admirable drawings by the author: nor do they always coincide exactly with the scientific names to be found in Cuvier's 'Animal Kingdom'; they are liable to mislead persons who have never visited the States, but who have fairly definite ideas of what is meant by grouse, partridge, quail, and so forth. They are, however, the names in use in New England, and as such are necessary to a visitor in search of sport. Thus the "quail, Bob White, partridge," is not the excellent little bird well known over a great part of the world as *coturnix a sono vocis*, but a colin, *Colinus virginianus*, and is said to have "a strong claim for the honor of being the prime game bird of America." Nowhere

in this book do the names *tetrao* and *perdis* appear, though three descriptions of partridges are quoted in the index, and are called grouse in the text.

The book is attractively written, though both style and spelling follow New England fashion; whilst the illustrations, specially those of the birds, deserve great praise.

THE ROYAL SOCIETY'S CONVERSAZIONE.

THE first Conversazione of the year was held at Burlington House on Wednesday evening, and was more numerously attended than ever. The exhibits were for the most part more practical than sensational, and the Society followed its later custom in admitting one or two that were in effect advertisements for the sale of commercial inventions. The section of physics was well represented, and at least two of the exhibits were the result of researches on new lines. One of these was the apparatus shown by the Rev. F. J. Jervis-Smith, in which a small exhausted glass bulb, such as is used in incandescent lamps, is rotated at high speed in an electrostatic field of a few hundred volts, produced in this instance by a sulphur electrophorus. In these circumstances the bulb glows with a faint light, as if it were exposed to the influence of a high-frequency "resonator," and the glow may be deflected by an electromagnet, while it alters its direction if the sign of the charge be reversed. The rays given off by it have also a photographic effect, and will therefore impress a sensitive plate, although they seem to have no relation to the Röntgen or X rays. The other exhibit displaying very recent research was that of Mr. F. W. Aston, who showed a tube filled with helium at a pressure of about three millimetres of mercury, the cathode being a large flat plate. On a continuous current of low density being passed through the tube, a narrow black band or "dark space" is seen next the cathode, the fall of potential across which is constant at 30 volts. The theory put forward is that this space is occupied by electrons which have not yet begun to ionize the gas—a process which, it appears, cannot take place except at a certain distance from the cathode. It is said to be only in hydrogen and helium that this phenomenon occurs, and it is hard to see why the rapid passage of the negative particle through the gas should not produce light, as does, for instance, the passage of the far slower aerolite or "shooting star" through our atmosphere.

A new wave-detector—we have given up calling them "coherers"—for wireless telegraphy was shown by Mr. L. H. Walter, from which it appears that the rare metal tantalum numbers among its useful qualities that of forming, when dipped into mercury, an imperfect contact that can be used like the ordinary filings-tube, and, unlike it, "decoheres" spontaneously. According to the inventor, it is serviceable for wireless telephony at a range of 450 miles; and a very ingenious electrolytic signalling key, enabling a power exceeding two kilowatts to be used with it, was shown by the same exhibitor. Prof. Fleming exhibited a glow-lamp wave-detector noticed in a previous *Conversazione*, a new form of his cymometer, and an apparatus demonstrating the effluves or rays emitted by an alloy of potassium and sodium when struck by light. A moving coil vibration galvanometer, shown by the

National Physical Laboratory, and a hot-wire oscillograph by Mr. J. T. Irwin, deserve notice, but seem to involve no new principle.

In Chemistry Sir William Crookes had a most interesting exhibit containing the result of his researches into the rare element scandium, which only occurs terrestrially in a few uncommon minerals, such as urdite, although its characteristic spectrum shows it to be abundant in the sun and brighter stars. Sir William Crookes's exhibit showed that his research had been conducted with his usual thoroughness, and included photographs of the spectra of scandium and its related elements, together with a very elaborate diagram displaying yet another arrangement of the chemical elements with reference to Mendeléeff's periodic law. This took the form of a lemniscate curve, strongly resembling an ordinary figure of eight, and showed clearly enough the existence in one family of boron, scandium—for which a gap was left in the original table of Mendeléeff—yttrium, and ytterbium. Close by this were Messrs. Johnson & Matthey's flasks, &c., in fused silica, with which most experimenters in high temperatures are now familiar, and some vessels in pure iridium, which is even less fusible and oxidizable than its related metal platinum; while the exhibit by Dr. Thorpe of the apparatus used in determining the atomic weight of radium had much practical as well as historical interest. Prof. Thomas Turner exhibited some films of different metals deposited on glass which displayed unexpected peculiarities. Gold leaf thus treated, and exposed to the comparatively moderate heat of 550° C., was shown to lose its characteristic green colour and to transmit white light; while silver in somewhat the same conditions became almost entirely transparent. Copper did the same when heated in air, and transmitted a brilliant green light, but remained opaque when exposed to a reducing gas; while aluminium remained obstinately opaque in any medium. The formation of oxide seems to be the key to the phenomena.

The show in the Natural Sciences was particularly interesting, including an elaborate exhibit by Dr. Ernest Bashford for the Committee of the Imperial Cancer Research Fund, giving by means of microscopic and other slides the result of recent investigations into the experimental production of cancer. The most satisfactory features of these were, perhaps, the proof afforded that cancer could not be transmitted from one species of animals to another, the cancer-cells of mice, for instance, not being transferable to the tissues of rats, and vice versa; and the suggestion that some sort of "protection" by transplantation might in future be possible. A curious exhibit by Miss Amy Barrington and Prof. Karl Pearson of the hair of chestnut horses went to show that the so-called "chestnut" is not a real colour, or what Prof. Pearson calls a "simple unit character," at all, and that the mane and tail of chestnut horses can, contrary to the popular belief, be manifestly black. Noticeable, too, in this division was the exhibit by Mr. Henry Balfour of a great quantity of Palæolithic flints collected by him near the Zambezi and its tributaries. They were mostly of chaledony, quartzite, and other minerals of the same kind, and present the same form as those found in the river-drifts of Western Europe. Some of them bore a high polish, which the exhibitor thinks may be due to the action of sand containing silica, and most were much water-worn; while he is able, from the geological formation of the strata in which they were found, to attribute to them an antiquity

equalling anything previously assigned to human handiwork. Very interesting, too, was Prof. Gowland's photographic exhibit of megalithic monuments in Japan, which include dolmens like those of Brittany and Stonehenge, generally used as burial-places. Their date was said to range from the second century B.C. to the sixth century A.D., and the contemporary existence of the Iron Age in Japan is proved by the many weapons found near them, which include a long and straight iron sword, said to be peculiar to the period. Bits and other horse-furniture show that the animal in question was then domesticated in Japan; while there is similar evidence of the potter's art having already been brought to high perfection, as were the working of metals and the manufacture of glass.

Finally, a great number of exhibits—more, perhaps, than in former years—can best be described under the head of apparatus, although all such divisions necessarily overlap in places. Among them was the ingenious machine of Sir John Thornycroft by which a sphere supported on two equally rotating cylinders can be made to indicate the relative rate of speed of two differently rotating bodies. Under this head fall also the many improvements in microscopes, including the new object-glass for high magnification of Mr. J. W. Gordon and Mr. H. Fletcher Moulton, and the application by Mr. J. E. Barnard of the mercury-vapour lamp, giving a perfectly monochromatic light, to microscopic purposes. Two new processes for the mechanical reproduction of drawings—by Mr. Donald Cameron-Swan and Messrs. B. J. Hall & Co. respectively—seemed to answer their purpose well; while a most ingenious instrument by Mr. C. V. Boys for producing motion in a perfectly straight line had to be guarded against too curious investigators by a notice that it was apt to snap off the fingers of the unwary. An instrument exhibited by Mr. J. Gray for measuring the colour of the hair, eyes, and skin by an adaptation of the Lovibond tintometer might be used with advantage in criminal investigations.

In the Demonstration Room Mr. Boys lectured, with the aid of a gyroscope and a bicycle wheel, on 'The Dynamics of Diabolo'; while Mr. Francis Fox discoursed on the means adopted for preserving Winchester Cathedral, including the use of a new machine for injecting into the cracks liquid cement and his own experiences in a diving dress. The last demonstration of the evening took the form of a lecture by Mr. Gordon Hewitt on 'The Natural History of the House Fly,' in which he drew attention to the mischief done by these animals as carriers of disease, while their natural services to mankind as scavengers have been largely superseded by man's more effective efforts in the same direction. The lecture was well illustrated by lantern-slides.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—April 30.—Annual Meeting.—Lord Avebury, President, in the chair.—Messrs. M. S. Giuseppe and W. A. Littledale were appointed scrutators of the ballot, and Messrs. C. Pretorius and Reginald Smith assistant scrutators.—The President delivered his annual address, passing under review the chief archaeological publications and antiquarian discoveries of the past year, and including the usual notices of deceased Fellows.—At the conclusion of the ballots the following were declared elected President, Council, and Officers for the ensuing year: President, Mr. C. H. Read; Treasurer, Mr. P. Norman; Director,

Mr. F. G. Hilton Price; *Secretary*, Mr. C. R. Peers; *Other Members of Council*, Lord Avebury, Lord Balcarras, Sir E. W. Brabrook, Viscount Dillon, Sir John Evans, Mr. W. Gowland, Sir R. R. Holmes, Sir H. H. Howorth, Mr. A. H. Lyall, Lieut.-Col. Croft Lyons, and Messrs. H. Plowman, R. G. Rice, M. Rosenheim, A. B. Skinner, R. A. Smith, M. Stephenson, and Emery Walker.

ZOOLOGICAL.—April 28.—Dr. H. Woodward, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during March.—Mr. C. Tate Regan exhibited a specimen of an Australian cat-fish (*Cnidogobius megastoma*, Richards).—Mr. H. Scherren exhibited, on behalf of Mr. Walter Burton, and briefly described, some melanistic and black leopard-skins from Abyssinia.—Prof. D'Arcy W. Thompson gave an explanation, illustrated by models, of his suggestion that the shapes of eggs were due to physical causes, being determined by the peristaltic pressure of the oviduct on liquid bodies contained in flexible membranes.—Mr. Tate Regan read a paper entitled 'A Revision of the Sharks of the Family Orectolobidae.'—Mr. F. E. Beddard gave an account of his identification of an Oligochaete worm obtained in considerable numbers from a well near Cambridge. He described the worm as a new species of the genus *Phreatothrix*, the only other species of which had been described thirty years ago from the underground waters of Prague.—A memoir by Mrs. E. W. Sexton, entitled 'On the Amphipod Genus *Trichizostoma*,' and communicated by Dr. W. T. Calman, was based on material obtained by the steamer of the Marine Biological Association in the Bay of Biscay, and by the steamer of the Irish Department of Agriculture off the West Coast of Ireland.—A short paper was read by Mr. H. Scherren on 'Certain Errors respecting George IV.'s Giraffe.'—Mr. C. L. Boulenger communicated observations on the breeding habits of a Cichlid fish (*Tilapia nilotica*) which he had been able to make in the course of a visit last year to Lake Qurun in the Fayum province of Egypt.—A memoir entitled 'A Revision of the Oriental Pelobatid Batrachians (Genus *Megalophrys*)' was read by Mr. Beddard in the absence of the author, Mr. G. A. Boulenger.

PHILOLOGICAL.—May 1.—*Annual Meeting.*—Dr. J. A. H. Murray, President, in the chair.—The Treasurer's cash account, as audited by Messrs. Ware and Wheatley, was read and adopted.—Thanks were voted to the Council of University College for allowing the Society the use of the College rooms. The officers elected were: *President*, Dr. J. A. H. Murray; *Vice-Presidents*, Dr. W. Stokes, Dr. H. Sweet, Rev. A. H. Sayce, Dr. H. Bradley, and Profs. Skeat and Napier; *Ordinary Members of Council*, Mr. S. Dickson Brown, Dr. W. A. Craigie, Dr. Talfourd Ely, Mr. D. Ferguson, Profs. G. Foster, I. Gollance, W. P. Ker, Lawrence, and Morfill, Dr. F. Heath, Mr. G. Neilson, Dr. H. Oelsner, Profs. J. P. Postgate, W. Rippmann, and J. G. Robertson, Miss C. F. E. Spurgeon, Mr. W. H. Stevenson, Profs. J. Strachan and Thomas, and Mr. J. S. Thornton; *Treasurer*, Mr. H. A. Nesbitt; *Hon. Secretary*, Dr. F. J. Furnivall.—Dr. Murray then made a report on the State of the Society's Oxford English Dictionary, of which he is editor-in-chief, and discussed a few of the words which will appear in the next part of P, which he has now in the press. The work was approaching completion. Dr. Bradley was finishing M; he himself was at "produce" in P; Dr. Craigie was well into R. He had given out to his joint-editors portions of the S material; and when that big letter was done, the rest of the alphabet would soon be cleared, and only the Supplement would remain. Dr. Murray spoke feelingly of the losses the Dictionary had sustained by the deaths of many valued helpers like Lord Aldenham and Mr. E. L. Brandreth, and the disablement of Dr. Brushfield and the Rev. C. B. Mount. He named and thanked his present sub-editors, Museum readers, and other helpers, and said how exacting the Dictionary work was: twelve hours a day was his regular toil, and for the last three months it had generally been fifteen hours, leaving no time for reading, lecturing, or reviewing. The correspondence was very heavy, and replies to inquiries for the history of words not yet treated in the Dictionary took up a long time.

After calling attention to the articles *post* and

potato in the triple section last published, and telling of the amount of time and research they necessitated, Dr. Murray mentioned some of the words of etymological or historical interest recently dealt with, including *premisses*, *prepnese*, *Pre-Raphacite* (on which he had received valuable help from Mr. W. M. Rossetti, a former sub-editor), *prerogative*, *presbyter*, *presence* and *present*, *president*, *press*, vb., with its M.E. by-form *prease*, *pressing* of seaman, *pressgang*, *Prester John*, *prestidigitator* (invented in French by J. de Rovère before 1830, as a title for himself, but soon appropriated by rival conjurers), *pretend* and *pretender*, *pretty*, *prevent* and *prevenient*, the *previous question*, *price*, *prize*, and *praise*, *prick*, *pride*, *priest*, *prime*, *primer*, *primrose*, *primum mobile*, *proctor*, &c. *Premises* in logic, med. L. *præmissæ*, and *primum mobile* were, like *dura* and *pia mater*, mediaeval L. literal renderings of Arabic scientific terms, the originals of which, thanks to Prof. Margoliouth, had been found. To *present* is to bring into the presence (e.g. of the sovereign); a *present* is that which is put into the presence of some one for acceptance; in O.F. *mettre une chose en présent à quelqu'un* = *mettre une chose en don*, thus *present* became = *don*, gift. The terms *prease*, *preace*, beside *press*, are to be equated phonetically with *cease* and *lease*. To *press* (soldiers or sailors) was originally to *prest*; a *prest* was, 1, a loan; 2, an advance of money for work to be done; 3, an earnest or part payment, by which a person was engaged to do work. To *prest* was to lend, to loan, to engage by a loan or part prepayment. By confusion of *prest* with *pressed*, and a phonetic reduction of *prest-money* to *pres-money* (cf. *Christmas*, *Chris'mas*), *prest* was reduced before 1600 to *press*, and thus naturally associated with the verb *press*, to use force, as if to force men to serve. It was shown by instances how difficult it was to say when *pretend*, to put forth a claim, began to be appropriated to a false claim; a *pretender* was originally a claimant, whose claim might be good or bad. It is said that Queen Victoria would not allow the son or grandson of James II. to be called "the Pretender" in her presence; but that designation was actually introduced by her predecessor Queen Anne. Probably she meant it as "the claimant," or chose it as ambiguous. *Pretty* meant at first cunning; it had passed through the senses "clever," "cleverly made," "nice," "neat," "pleasing," to its present sense. The *previous question* occurs in 1700; statements of its earlier occurrence prove to be erroneous, though in 1673 Sir Harry Vane proposed putting a question "Whether the Question should be now put." *Prime minister* was used in the end of the seventeenth century in the simple sense of the two words, often in the plural = principal ministers or servants. It was next applied to the minister of an absolute monarch in some foreign countries, hence it was odious in Great Britain, applied by opponents to Walpole, and disowned by him, as later by Lord North. It ceased to be opprobrious in the nineteenth century, was officially used of Lord Beaconsfield in the Treaty of Berlin, and expressly by King Edward in 1905. The use of "the Press" for the newspapers collectively crept in gradually in the early years of the nineteenth century, from such phrases as "the freedom of the press," meaning originally freedom to print without previous censorship, which being specially important to newspapers, was often taken as = the freedom of newspapers. Many phrases containing *press*—as "in the press," "through the press," "to correct the press," were cited as originally having the literal sense of the printing machine, but having come gradually to mean its productions.

ANTHROPOLOGICAL INSTITUTE.—May 5.—Prof. W. Ridgeway, President, in the chair.—The election of Mr. G. Calderon as an Ordinary Fellow was announced.—Mr. F. G. Parsons read a 'Report on the Hythe Crania,' in which he gave an account of nearly 4,000 measurements which he made of 575 of the skulls under Hythe Church, Kent. He reviewed the historical facts in connexion with them, as well as the numerous traditions and explanations which had from time to time been put forward to account for the presence of the crania. He declined to believe any of the numerous battle theories, and pointed out that skulls of women and children were plentiful; that earth was present in many of the crania; and that the injuries

which have so often been referred to battle-axe and spear wounds were certainly inflicted many years after death, and were made probably by spades and pickaxes in digging up the skulls. From numerous details of collateral evidence, the author argued that the bones probably came to their present place before the Reformation, and, as there were femurs of about 4,000 people in the stack, must have represented the burials of over a century. Mr. Parsons believed that the bones were of the thirteenth, fourteenth, and fifteenth centuries. The chief point of interest in the measurements was the shortness of the skulls, which averaged 17.9 cm. for the males. This is 1 cm. shorter than the two large London series lately recorded by Dr. Macdonnell, and goes far to disprove that observer's suggestion that the English head is gradually growing shorter and broader. The teeth were remarkable for their freedom from caries, and for the wearing down of the crowns, pointing to hard, coarse fare. Many pathological specimens of bones were exhibited, showing that osteo-arthritis and syphilis were very rife. The various abnormalities in the skull bones and sutures were classified, and their frequency recorded for future anatomical comparison.

HELLENIC.—May 5.—Mr. Cecil Smith, V.P., in the chair.—Prof. Ernest Gardner read a paper on 'The Trentham Statue,' the life-sized figure of a Greek lady recently acquired by the British Museum from the Duke of Sutherland's collection at Trentham. After congratulating the Museum on their acquisition, and complimenting the Duke of Sutherland on his patriotic spirit, Prof. Gardner stated in detail the arguments which led him to his opinion on the figure. This he considered to be an Attic work of the early fourth century B.C., and probably a grave statue from the Ceramicus at Athens. The scheme of the drapery corresponded to that found in the Tanagra figurines, the reliefs on the sarcophagus known as 'Les Pleureuses' at Constantinople, and the figures of the Muses on the three-sided basis found by the French at Mantinea. All of these, but especially the last, had been cited as representing the Praxitelean tradition of drapery, and if this hypothesis were correct, then there might be some ground for associating the Trentham figure, so far as the torso was concerned, with the name of Praxiteles. But the head was, he thought, pre-Praxitelean, both in the simplicity of its design and, so far as the weathering of the marble permitted conjecture, in its execution.

Mr. Cecil Smith, after emphasizing the debt the Museum and the country owed the Duke of Sutherland and Prof. Gardner for the help they had given towards the acquisition of the statue, argued for a later date of the statue than that just suggested. He thought it should be attributed to the close rather than the opening years of the fourth century, and that it came midway between the school which considered form at the expense of drapery, and that which spent its energies on drapery at the expense of form. He suggested that some at least of the qualities of simplicity of design and execution noticed in the head by Prof. Gardner might have been the work of the copyist, if, as he was inclined to think, the head was a copy dating perhaps from the Roman age. He saw no reason why, with a good, if partially ruined model to work from, a Roman copyist might not have achieved this admirable piece of work. The Anticythera statues were proof of the excellence to which Græco-Roman copyists attained.

Mr. J. f. Baker-Penoyre showed slides of a relief of the fifth century B.C. which had recently been discovered in Thasos, and would, he hoped, be added in the near future to the Imperial Museum in Constantinople. The subject depicted was the often-repeated heroic banquet scene; but the period at which it was executed, the grace of the composition, and the excellence of its preservation made the relief one of the most attractive of its class yet discovered.

MEETINGS NEXT WEEK.

- TRCS. Royal Institution, 3.—'What it is which Vibrates,' Prof. F. T. Trouton.
—Statistical, 5.
—Anthropological, 8.15.—'The Pagan Gwari of Northern Nigeria,' Mr. L. W. la Chard.
WED. Meteorological, 4.30.—'Upper-Air Observations in Egypt,' Mr. E. F. E. Keeling; 'Balloon Experiments in Barbados, November 6th-8th, 1907,' Prof. J. P. d'Albuquerque; 'Observations on the Colour of Lightning, 1863-7,' Mr. Spencer C. Russell.
—Folk lore, 8.—'The Telling of the Bees,' Mr. G. L. Gomme.

- WED. Geological, 8.—'On some Cretaceous Fish-Remains obtained by Prof. Ennes de Souza from Ilheus, Bahia,' Dr. A. S. Woodward; 'On the Bala and Llandoverly Rocks of Glyn Ceirio, North Wales,' Dr. T. Green and Mr. P. Luke.
- Microscopical, 8.—'Exhibition of Microscopical Aquatic Life,' Royal Numismatic, 8.
- Society of Arts, 8.—'Industrial Entomology,' Mr. F. M. Duncan.
- THURS. Royal Institution, 3.—'The Chemistry of Photography,' Lecture I., Mr. A. Scott.
- Royal Society, 4.30.—'The United Provinces of Agra and Oudh,' Sir J. D. La Touche. (Indian Section.)
- Historical, 5.—'The Siege of Madras, 1746,' Mr. G. W. Forrest, C.I.E.
- Institution of Electrical Engineers, 8.—'Recent Progress in Tungsten Metallic-Filament Lamps,' Mr. H. Hirst.
- Society of Antiquaries, 8.30.—'The Round Church of the Knights Templars at Temple Bruer, Lincs.,' Mr. W. H. St. John Hope.
- Chemical, 8.30.—'Hydro-aromatic Ketones,' Preliminary Note, Messrs. A. W. Crossley and C. Gilling; 'Titanic-dihydroxy-maleic Acid, and the Detection of Titanium,' Mr. H. J. H. Fenton; and other Papers.
- FRI. Physical, 5.—'On the Spectrum Top,' Mr. G. P. Sexton; 'On the Coefficient of Diffusion,' Mr. E. W. Clark; 'On the Production of Small Alternating Currents of Variable Frequency suitable for Telephonic and other Measurements,' Mr. B. S. Cohen.
- Royal Institution, 8.—'Recent Researches in the Structure of the Universe,' Dr. J. C. Kapteyn.
- SAT. Royal Institution, 3.—'Japanese Prints,' Lecture II., Mr. L. Binyon.

Science Gossip.

THE COUNCIL OF THE MEDICAL SOCIETY OF LONDON have decided to award the Fothergillian Medal for the year to Sir Almroth Wright, in recognition of his important work on 'Opsonines.' This will be formally presented to him at the Society's Conversazione and Oration next Monday. By prolonged investigations Sir A. Wright has discovered a means whereby the resisting power of the blood to specific invasions can be detected, and a diagnosis thus effected in otherwise obscure cases. Further, he has produced specimens of serum and vaccine which so stimulate the blood that it creates "ante-bodies." Remarkable results are expected from this treatment, and success has already been attained in dealing with ocular lesions, which hitherto have ended in enucleation of the eyeball.

AN interesting, though unpretentious Memoir of Dr. Edmund Symes-Thompson, M.D., F.R.C.P., the well-known physician and philanthropist, will be published immediately by Mr. Elliot Stock. Lord Balfour of Burleigh is a contributor to the volume.

At the Royal Institution on Friday next Prof. Kapteyn, of the University of Groningen, will lecture on 'Recent Researches in the Structure of the Universe.'

THE annual Visitation of the Royal Observatory, Greenwich, will be held on Saturday, the 6th prox. (being the first Saturday in June).

M. DESLANDRES has been appointed Director of the Meudon Observatory, in succession to the late M. Janssen. He had been Assistant Director since 1897.

WE have received the Report of the Government Astronomer (Mr. E. Nevill) of Natal for the year 1907. It is chiefly concerned with the meteorology of the colony, the data for which at a number of stations are tabulated. Here we need only remark that the rainfall at Durban itself amounted to 38.78 inches, which was below the average, and 16.76 less than that of 1901, the highest since 1885; and the mean temperature was the lowest yet recorded at the Observatory. The magnetic variation for January 1st of the present year was $22^{\circ} 27'$ west, with an annual decrease of $12'$; and the value of the dip was $63^{\circ} 2'$. Time has been regularly distributed through the colony; and astronomical notes on matters of current interest were supplied to the local press throughout the year. Mr. Hodgson obtained a series of observations of comet *d*, 1907, for transmission to the Royal Astronomical Society. The Director has been engaged on further investigations on the motion of the moon and their bearing, especially on ancient eclipses.

ENCKE'S COMET in 1832, as in the present year, was looked for in vain in the northern hemisphere before its perihelion passage, but was observed at Buenos Ayres and at the Cape of Good Hope in June. In 1832 the perihelion passage occurred on May 4th; at the present return it was due on April 30th, and observers hope that it will be seen early next month in the southern hemisphere.

MADAME CERASKI has detected variability in a star situated in the constellation Gemini, which is numbered +19° 1865 in the B.D., where its magnitude is set down as 9.5. On several occasions, however, in plates taken by M. Blazko between 1899 and 1907, the magnitude was found to be the 10th and sometimes below the 11th; but on March 24th last it was 9.5 again. The period is still uncertain; the star will be reckoned in a general list as var. 8, 1908, Geminorum.

FINE ARTS

THE ROYAL ACADEMY.

(Second Notice.)

THE fact that the Royal Academy show is something of a jumble, wherein pictures of the most diverse aims jostle one another in anything but friendly rivalry, is frequently (and not without reason) used as a reproach by visitors, who fail to find in these galleries the harmony and tranquillity they look for in an exhibition of fine art. It may be deprecated also as an instance of failure to exert that control which is the justification of a hanging committee, and which would simplify the labours of the critic. There will always in so large a show be something for him to praise, but it is almost impossible for him to treat of it in an orderly manner, nor is he without excuse if he fails to disengage at once the few significant works from the obscuring crowd.

We ventured, in summing up last year's exhibition, to single out three men of leading whose works marked the occasion as a hopeful one. Of these three none is quite so good this year. Mr. Lorimer, in fact, is not represented at all. Mr. Sims shows that his advance from obvious, if brilliant realism towards a purer and more scholarly art is an accomplished fact; but the pictures which confirm him in these altitudes are hardly individually so fine as the one which strikingly announced his promotion. Mr. George Lambert has one picture, *Colonel Cartaret Carey and Miss Carey* (477), which is spoilt by his recent tendency (which we have previously deplored) to force the tone of flesh to an unnaturally high key. The other, *A Lady and her Sons* (557), is of finer quality, but with certain shortcomings which may prevent a hurried visitor from realizing how good it is. The artificial landscape and sky have many faults of form—the awkward line of a tree exactly continuing that of the lady's arm being the most obvious, but by no means the worst. This goes far to obscure the underlying sincerity of the painter; yet we have but to compare his group, say with Mr. Shannon's previously noticed *Lady Tennant and her Children* (354), to see the superior steadiness and refinement of draughtsmanship hidden beneath a summary execution. The strongly contrasted characters of the two boys are expressed with great vividness in the simplest fashion, and the tranquil masses of heavy impasto are in that close accord with natural structure which marks Mr. Lambert as at his best one of the most gifted of living painters in the nice modulation of

the weight of paint—a natural leader of the band of younger artists who, with admirable enthusiasm, have addressed themselves to painting works on a large scale, of ample design and handsome, unworried surface. Their efforts are less conspicuous this year than last, and the exhibition suffers in consequence. Mr. Sholto Douglas may be cited, however, for his *Children of Sir Archibald Campbell, Bart.* (253); while how little such work as Mr. Lambert's is an affair of mere athletic swagger of hand may be realized by comparison with Mr. Bacon's large portrait group, *The Riding Lesson* (575). Nothing could be more confident of stroke, or full of flourish than this enormous canvas, yet it is but an enlarged example of the sort of jerky adaptation of photographic vision that found happier expression in the contributions to the French illustrated papers of such an artist as Marchetti. A more successful compromise between the claims of literal representation and the amplitude and splendour demanded for a large canvas is Mr. George Harcourt's *Supper in Summertime* (480). There are some exuberating roses right in the middle of the composition, and, indeed, the other sunlit parts of the canvas are garish, if true in colour—forced into a staring actuality in order that the rest of the picture (lit by reflected light) may still be allowed sufficient range of tone to permit of its being treated with great elaboration. There are in these parts in shade passages of such beauty as to justify the artist to some extent: we recognize powers of painting worthy of a subject more wisely selected, and even in its faults this is a work full of pluck—the resolution which faces difficulties rather than evades them. A large nude figure painted by Mr. Harcourt in an astonishing scheme of mustard-yellow showed us (some seven years or so back) a more poetic conception than this, but we have never seen him do such a capable piece of painting.

Mr. Harcourt serves as a link between the more traditional artists who are primarily painters standing by the logic of their material and the more literal devotees of fact, who lay stress on observation. It is to the former that we look—and this year in vain—for the spacious canvases that are needed to furnish the large Third Gallery, and it seems as if the pictures of Mr. Clausen and Mr. Tuke, which are decoratively its most satisfactory feature, had been painted on an unnatural scale to fill the gap. Mr. Clausen's *The Boy and the Man* (202) has air and space, and a pleasanter surface than the artist usually offers us; but though, for the purpose of monumental effect, the silhouettes are conscientiously simplified, they are not quite expressive. The external and internal forms of the figures do not thoroughly combine as an easily legible statement of action and gesture. The subject, moreover, is so good, and so well within the possibilities of painting, that we could have wished for a more masterful expression of its essential allegory. We are impatient of details of costume or landscape which do nothing to establish the sympathy between the upright, aspiring figure of the boy and the towering firmament he contemplates—the connexion between the bowed figure of the man and the low lines of the earth to which he returns. On this contrast the picture hinges, but the working-out of the theme in the presence of nature has somewhat frittered away its force. Mr. Tuke's *Midsummer Morning* (199) is pitched in a very wide range of colour, which gives it an obvious brilliance not unpleasant in these surroundings, but at the same time a source of weakness. The wider the range

of colour, the more tones there are for the artist to place, and Mr. Tuke somewhat repeats himself in this complex scheme. The varied hues of flesh in these conditions are a matter of exact mathematics, each separate colour having its definite cause, so that one should be able to trace each of these causes in action to a greater or less extent throughout the canvas, by the proportion and distribution of its resultant colour. These finer comparisons Mr. Tuke hardly attempts. He models and lights a number of individual figures, he does not light the group; and it is not alone by reason of its broken arabesque that his picture is scattered in effect. By instinct, rather than science, Mr. Stott attempts in *The Kiss* (24) such subtle relations, but spoils his work by a laboured technique. Mr. Russell's *The Letter* (20) is a luminous interior pleasantly reminiscent of the work of Mr. Wilson Steer. The gleam and brightness of chintz form a theme which frequently inspires the painters of the New English Art Club.

With Mr. Hornel the beauty of gleaming fabric is imitated in the surface of the picture itself, and the result is by this time tolerably familiar to us. *Captives: a Ceylon Idyll* (897) shows a little more resource and variety than usual, but is of a pattern we know well. It brings a welcome touch of imagination into a show which has little pretence to that quality, except the pictures of the school inaugurated by Mr. Abbey, and nourished by the various "pageants" recently organized. Of these Mr. Frank Calderon's *How Four Queens found Sir Launcelot Sleeping* (855) is commonplace in execution, but informed by a touch of real fancy. The artist had a vivid first idea, and the huddled group of ladies on white donkeys is pretty and full of childish romance. The large and strenuous *Passing of Queen Eleanor* (847), by Mr. Frank Salisbury, is the more typical pageant-picture, full of new clothes vehemently painted. It should, for purposes of contrast, have been hung next to the tiny, but delightful *Canterbury Pilgrims* (590) by Mr. Herbert Gilchrist. This painter's talent, quaint and picturesque last year, has since developed decorative qualities which make him a man to be looked for. The modesty and naturalness of this little picture, its unforeseen and personal flavour, make it one of the most agreeable surprises of the exhibition. Mr. Ernest Shepard's *Come live with me and be my love* (717) is an average specimen of the Pre-Raphaelite section of these latter-day costume-painters. Mr. Keith Henderson—one of the few who employ the same technique for dealing with modern subjects—has a portrait, *Miss Pullan* (462), even better than those he showed last year—a remarkable performance, and one of the best portraits in the Academy. It is convenient, while we are dealing with costume pictures, to refer to Mr. Bundy, who approaches such subjects from a more human and dramatic point of view than the younger practitioners of this branch of art. The principal figure in *The Sands of Life* (324) is mere common sensationalism, an absurdity in limelight; but some of the figures in the background show remarkable vigour, and an unctuous characterization which, could it be divorced (as here, in isolated passages, it is) from a common use of colour, would give Mr. Bundy a position among serious painters. Here also we may call attention to Mr. Sherwood Hunter's admirable picture *La première Communion, Brittany* (878). This is a work of great beauty, standing in a class apart. Mr. Hunter has affinities with Mr. Cayley Robinson, but

is at once less of a draughtsman and less of a thinker. In this fine and important canvas, however, he claims a place among the most distinguished of the exhibitors.

Mr. Waterhouse is a man of such mingled aims that he is difficult to place, and his blend of classical subject with literal truthfulness to a certain silvery effect of diffused daylight is not entirely happy, because he lacks the safeguard provided by a sense of humour. *Apollo and Daphne* (177) is painted with close superficial actuality, which makes us acutely sensible of the ridiculous costume of the god. Seriousness is not promoted by the artist's choice for the figure of a type so feeble and sentimental as to make the extraordinary means provided for the lady's escape manifestly absurd and unnecessary. A dig of the elbow would clearly have sufficed to check his advances. As a piece of student's work this would be excellent, but it shows little dramatic power. Among the older Academicians, we may draw attention to Mr. Sant, who contributes a small canvas, *Old Memories* (203), of good quality and considerable charm.

THE WORK OF MR. J. R. K. DUFF.

At Mr. van Wisselingh's gallery is a collection of the work of a painter whom we have frequently noticed as showing pictures rather above the average of current exhibitions. Long research in a special genre which interests him entitles Mr. Duff to serious consideration. Seen together, his works do not prove him a fine colourist, though by constant study of the variations of the dulled whites and yellows and blacks of sheep he has come to some sensitiveness in that particular line. In such a passage as the sheep on the back of *The Shepherd* (23) he renders the dark mass of the fleece against the distant valley in a masterly fashion. This is altogether a fine fragment, the quivering flanks of the beast, his feet fidgeting in the firm grasp of the man, being well suggested. The men in Mr. Duff's pictures have rarely the same actuality as the sheep, and this is a source of weakness; but the artist has an eye for impressive incident, as in the *Sheep in Danger* (17), a well-designed group of a flock piled up on the edge of a cliff, and the pastel of *Barkham Wood* (24), where there is a fine sense of the formidable weight of the flock sweeping down the hill, like an invading army trampling through the fern.

THE EXHIBITION OF PEWTER.

A SECOND exhibition of pewter, arranged by Mr. H. J. L. J. Massé, is now on view in the hall of Clifford's Inn, and will remain open until June 5th. It is four years since the first exhibition was held in the same place. Meanwhile, although the novelty of the pursuit has worn off, the collecting and study of pewter, particularly of English manufacture, has proceeded apace. The present exhibition is not quite so interesting or extensive as its predecessor, but it is well worth a visit, though it is poorly catalogued. We should have thought that the small catalogue, which gives only a rough summary of the contents of the cases, might have been included in the price of admission. It is also rather disappointing to find that several of the more important pieces appeared in the previous exhibition.

The most remarkable specimen is the "Pirley Pig," lent by the Lord Provost of Dundee, and justly stated to be "quite unique." It is a money-box, oblatly spheroid in shape, 6 in. in diameter, and

3 in. high, formerly used for the fines of Councillors for late attendance. The surface is engraved with a rude scroll ornament and interlacings, which enclose four shields, bearing respectively the royal arms of Scotland, the arms of Serymgouire (Provost 1602), the initials of the bailiffs with the like date, and the arms of Dundee. Considerable interest is attached to three old pewter candlesticks, which have baluster stems and bell-shaped or pagoda-like bases; they were recovered, with some silver-plate, from the moat round the manor house of Arley, near Wigan. A particularly fine flagon inlaid with brass and elaborately engraved, lent by Lord Swaythling, is a noteworthy piece. A sauce-boat is remarkable for its inscription, which states that it was "Bought on the Thames at King Stairs in 1740"; it was in January of this year that the severe frost of nine weeks set in, when coaches plied on the Thames.

A considerable part of the exhibition consists of church or ecclesiastical pieces. The knowledge that so much sacramental plate has come from the churches where it was long in use, and passed into the hands of collectors, cannot but be painful to Churchmen, and is a proof of widespread laxity on the part of the proper custodians. Such action is particularly indefensible where pieces are marked with the name of the church to which they belong. A flagon from the collection of Mr. A. F. de Navarro bears the name of "Rushmere St. Andrew," an interesting village church near Ipswich. The catalogue states that a cup belonging to Mr. Frank Jennings was "formerly used as a chalice at Fordham Church, Cambridgeshire." Pewter chalices are usually plain; but an Elizabethan example with paten-cover is exhibited which is ornamented with strapwork in the fashion of the well-known silver chalices of that period.

A fifteenth-century chrismatory, or case for the three kinds of holy oils in use in the Catholic Church, is enriched with fleur-de-lis ornament, and is probably the most valuable piece in the collection.

THE BRITISH SCHOOL AT ROME.

THE fourth and last open meeting of the British School at Rome for the present season was held on Saturday, April 25th, in the Library of the School. The Director (Dr. Thomas Ashby) read a paper upon the provenances of the sculptures in the Capitoline Museum, a catalogue of which is now in course of preparation by members of the School under the general editorship of Mr. H. Stuart Jones, ex-Director. Investigation into the previously accepted accounts of the place of discovery of these works of art, or the collections from which they came, has in many cases led to the conclusion that they rested on insufficient authority, or upon misunderstanding of the evidence available; and it may be fairly said that no provenance will be given as certain without sufficient evidence, while in doubtful cases the arguments on each side will be fully brought forward.

The history of the municipal collections of sculpture has already been traced by Michaelis (*Römische Mittheilungen*, 1891, 1 sqq.), Rodocanachi ('*Le Capitole Romain*,' 139 sqq.), and Lanciani ('*Storia degli Scavi, passim*') in these works, besides the general outlines, much detail with regard to particular statues may be found. But it has been found possible to go a good deal further, either by the use of documentary and

printed sources, drawings and engravings, which had not hitherto been examined for this purpose, or by making further investigation into material already available.

The original collection of antiquities belonging to the city of Rome was placed in the Palazzo dei Conservatori, on the right of the Piazza dei Campidoglio, which was reconstructed by Pope Nicholas V. in 1447-55. The collection may be said to owe its origin to Sixtus IV., who in 1471, by a donation of several bronzes—the famous wolf (without the twins), the head of Nero (?), and the hand with a globe, from the Lateran; the 'Camillus' and the 'Spinario,' from the same place; and the statue of Hercules, from the Ara Maxima—formed a nucleus, to which other ancient works of art were gradually added. The bronzes were placed in the Palazzo dei Conservatori; the wolf and the hand with the globe were used, however, in the decoration of the theatre erected in the Capitol in 1513 to celebrate the co-optation of Lorenzo and Giulio de' Medici to the Roman patriciate (cf. the description from 'Cod. Barb. Lat.,' 4793—formerly liii. 31—cited by Cerasoli in 'Buonarroti,' 1891, fasc. iv., and from him by Lanciani, 'Storia degli Scavi,' i. 161). Another description of it, mentioned by Roscoe, 'Life of Leo the Tenth' (Liverpool, 1805), ii. 217, is that of Aurelius Severus, in a Latin poem entitled 'Theatrum Capitolinum, Magnifico Juliano Institutum per Aurelium Severum Monopolitanum' (Rome, Mazochi, 1514). A plan of the theatre is given by the so-called Andreas Coner ('Papers of the British School at Rome,' ii. pl. 23c) as 'Theatri Chapitolii' (sic).

The gradual increase in the number of sculptures went on by gift and purchase, and in the meantime the reconstruction of the palaces on the Capitol, the Palazzo del Senatore and the Palazzo dei Conservatori, began, from the plans of Michelangelo, the work being terminated in 1568. Two years earlier Pius V. had made a considerable donation of marble statues from the Vatican collection, nominally of no fewer than 146 pieces, according to the inventory of statues presented by the Pope to the Roman people, given by Bucci in his 'Notizie della Famiglia Boccapaduli,' and republished by Michaelis. Twenty-seven of these pieces were apparently brought to the Capitol at once, i.e., on the last day of February, 1566, inasmuch as against each of them the number of porters who carried them is noted, and an inscription of that year (not later than Oct. 1st) records the gratitude of the Roman magistrates and people for the gift of thirty pieces.

A considerable number more than this—in fact the majority of those mentioned in the inventory—came into the Capitoline collection later, apparently between 1572 and 1578, as two of them, which are not included in the original edition of Cavalieri's 'Antiquæ Statuæ' (at the time of the formation of which the Vatican collection was inaccessible to students), appear in the first edition of Books I. and II., and a number of others can be identified. Mr. Stuart Jones has succeeded in finding many of them among the statues banished to the roofs of the three palaces, where they adorn the balustrades.

Not all the items, however, of the donation came into the possession of the Conservatori: some remained in the Vatican, and twenty-six of them (those in the "palazzina") were given in 1569 to Francesco de' Medici.

The collections continued to be gradually increased by the addition of individual works of art of importance, such as the colossal infant Hercules, some busts, and

the sarcophagus from Monte del Grano; but it was a considerable time before any large addition was made to the collections. In the meantime descriptions of the contents of the municipal collection begin to figure in all the guide-books and descriptions of Rome, and illustrations of the most famous are to be found in the principal records of engravings and in the sketch-books. Inventories too, from 1627 onwards, of the statues, silver, linen, furniture, &c., in the Palazzo dei Conservatori, handed over to the Maestro di Casa, show gradual additions and changes in arrangement. Under Innocent X., in or about 1654, the new palace on the left of the square (the present Museo Capitolino) was at last completed in correspondence with the Palazzo dei Conservatori, and Michelangelo's design thus realized.

Ten years later, in 1664, we get the first mention in any guide-book of the contents of the new building; and subsequent inventories, the first of which dates from 1671, give in detail the works of art which were placed there. They seem to have been taken across from the Palazzo dei Conservatori without any particular criterion, and mainly so as to relieve the pressure on the space in the old building and at the same time decorate the new properly. Most of the bronzes, however, have always remained in the Palazzo dei Conservatori. But the bulk of the works of art now in the Museo Capitolino were included in the splendid collection of Cardinal Alessandro Albani, bought from him at the end of 1733 by Pope Clement XII. for 66,000 scudi. The price was gradually paid in instalments, as Francesco Valesio in his diary tells us, from the proceeds of the lottery. The inventory of the collection exists in the Archivio di Stato in Rome, and was referred to, but not copied, by Rodocanachi. The researches of Mr. Stuart Jones and Mr. Wace have been successful in identifying the majority of the works of art mentioned in it, in some cases by the numbers actually marked upon them. Some, on the other hand, it has not yet been possible to identify; and this is the case, too, with other works which came in at earlier periods and seem to have disappeared. The Cardinal at the same time gave the Pope his collection of inscriptions, and of these no inventory exists; but inasmuch as virtually all of them were copied while still in his possession, they can more easily be traced. Clement XII. made other purchases for the museum, some of which are recorded in the diary of Valesio, e.g., the so-called Pyrrhus from the Palazzo Massimi. Benedict XIV. also added a considerable number of statues to the museum: a list of them is given at the end of the 'Descrizione' of 1750, which, Winkelmann tells us, was the work of Marchese Lucatelli; and, after that date, a purchase of the twelve most important statues of the Villa d'Este for the Capitoline Museum in 1753, for about the same price that had been offered by the King of Naples for the whole collection, gave him a further title to be considered a benefactor. Clement XIII. also added works of art of importance, notably the two centaurs from Hadrian's Villa, which had been found in 1737, and the Tabula Iliaca.

In the Napoleonic period some of the finest works of art of the Capitoline collection were carried off to Paris, casts being substituted; and we have an interesting description of the collection in this condition in Vasi's 'Itinerario Istruttivo di Roma' of 1812. This condition of affairs did not, however, last long, and but little remained in Paris: only one or two sarcophagi, and probably a pair of columns.

Almost the last increase of importance before 1870 was that produced by the transportation from the Vatican of a few busts to complete the collections of emperors and philosophers in 1839.

Since 1870 the many newly found works of art have, for the most part, been placed in the Palazzo dei Conservatori, and of late years in the Antiquarium near the Arch of Constantine; and a certain amount of rearrangement has taken place in the Museo Capitolino, where the Egyptian antiquities from the temple of Isis in the Campus Martius have also been placed.

The catalogue which the British School at Rome is preparing, with the kind permission of the municipal authorities, will, as far as possible, deal with the various stages in the history and growth of the collections which have here been indicated.

Dr. Ashby then exhibited copies of several different editions of Labacco's 'Libro appartenente a l'Architettura,' including two bearing the date 1552 (that of the first edition), one of which is probably in reality later. All of these have slight differences, and are thus interesting from a bibliographical point of view; and the book itself is of importance, as containing the earliest engraving known which represents the plan of the chamber in the interior of the Column of Trajan.

PROPOSED VANDALISM AT IGHTHAM, KENT.

THE interesting church of Ightham has already suffered severely more than once at the hands of restorers; for instance, a few years ago a comely west gallery of the year 1619 was unnecessarily removed. It is now proposed to renovate and damage materially a beautiful window in the chancel over the monument of Sir Thomas Cawne. Sir Thomas Cawne, the builder of the east wing of that charming specimen of a moated manor house, circa 1340-50, known as the Mote, by his will of 1373, left 20*l.* for the window to be put up and glazed to his memory. The shields of arms are gone, but there is a good deal of old greenish glass in the window, and the unique tracery is in fair preservation. In short, the window is much the same in appearance as it was when set up over five centuries ago. It is now proposed to fill this window with modern stained glass to the memory of a rector connected with the parish some twenty years since. Such a process, however carefully executed, could not fail to damage the old tracery. This window is of special repute, and has been figured in an early volume of the *Archæologia Cantiana*, also in Sir Stephen Glynn's 'Kent Churches.' The two churchwardens are against the project, as well as other local people of taste; but unhappily a majority of 25 to 13 carried a resolution at a parish meeting in support of the faculty which has been applied for to carry out this destructive scheme. We are glad to learn that the faculty is still to be opposed.

SALE.

MESSRS. CHRISTIE sold on the 8th inst. the following pictures: Clouet, Portrait of a Gentleman, 168*l.*; Van Orley, The Holy Family and The Magi (a pair), 22*l.*; Raeburn, Alexander Allan, 367*l.*; Mrs. Allan and Child, 367*l.*; Romney, Mrs. Maria Hughes, 330*l.*; Hoppner, Portrait of a Young Gentleman, in dark coat and white stock, 283*l.*; After Gabriel Metsu, A Family Group, 210*l.*

Fine-Art Gossip.

THE Société des Amis du Louvre, which presented to that museum a fortnight ago a portrait signed by Clouet, acquired last week various important drawings by Delacroix. Among these were a study for the famous picture 'Massacre de Scio' (of the 1824 Salon, and now in the Louvre); a figure of an Arab; and two sketches of Arab women. These make a welcome addition to the drawings by the same artist acquired for the Louvre in December last.

On Monday next 100 pastels of the eighteenth century will be on view at the Georges Petit Gallery in Paris. The exhibition will be entirely made up of little-known works from various private collections.

THE death in his sixty-sixth year is announced from Dresden of the well-known painter Emil Neide. His mural paintings first made his name, but he became famous by his pictures 'Am Ort der Tat,' 'Die Lebensmüden,' and 'Vitriol,' which attracted general attention in Germany.

RECENTLY in Parliament Mr. Herbert Gladstone replied to a query which embodies the protest against "work connected with the National Memorial to Queen Victoria" being "entrusted to foreigners in England and abroad." The facts are that the sculptor chooses his own workmen, and prefers "Sicilian marble" for the central portion of the Memorial, as being the hardest and most suitable to resist the London climate. This marble is best worked at the quarries of Carrara by men accustomed from their boyhood to the business. The conclusion of some journalists that Carrara is in Sicily is natural, but not supported by fact. The granite for the steps, &c., of the Memorial and the surrounding architectural work "is being carried out by British workmen."

OUR announcement last week of a book on screens and rood-lofts by Mr. Francis Bond elicits the fact of a curious coincidence. Mr. Francis Bligh Bond and Dom Bede Camm, O.S.B., also have in preparation a large work on English church screens and rood-lofts, which Sir Isaac Pitman & Sons will shortly publish. The book will be furnished with nearly 300 illustrations in colotype, line, and half-tone. A special feature will be the considerable number of figures of saints.

SIR ISAAC PITMAN & SONS will also publish next Tuesday 'Castles and Châteaux of Old Navarre and the Basque Provinces,' a new work by Mr. Francis Miltoun, with whom Blanche McManus again collaborates as illustrator.

A UNIQUE collection of drawings (100 in all) has just been brought to this country by Miss Helen Tongue, who has spent the last fifteen months in making facsimile reproductions of the Bushman paintings and rock-chippings to be found in various parts of Cape Colony. None of these drawings has previously been copied, and the only rock-chippings hitherto published (so far as we are aware) are those figured in plate ii. of Stow's 'Native Races of South Africa.'

AN exhibition of these drawings will shortly take place at the rooms of the Royal Anthropological Institute. It is hoped that Miss Tongue will eventually be able to publish the whole of the drawings, Miss Dorothea Bleek (daughter of the late eminent philologist, and niece of Miss Lucy Lloyd, the highest living authority on the Bushman language) contributing the letterpress.

EXHIBITIONS.

- Sat. (May 16)—Cabinet Pictures, Newman Art Gallery.
 — Colswold Town and Villages, Water-Colours by George F. Nicholls, New Dudley Gallery.
 — Game and other Birds, Water-Colours by Archibald Thorburn, Mr. Baird-Carter's Galleries.
 — Japan, Water-Colours by Miss Ella Du Cane, Fine-Art Society.
 — Mural Paintings by W. J. Neatby, A.R.M.S., Newman Art Gallery.
 — Percy's Reliques of Ancient English Poetry, Water-Colours by Ryan Shaw, Dowdeswell Galleries.
 — Portraits by Furley Lewis, F.R.P.S., Royal Photographic Society.
 — Portraits in Miniature, by Miss Laura Coombs Hills, Rembrandt Gallery.
 — Tunis, Kairwan, Palermo, &c., Water-Colours by W. Alister Macdonald, Little Gallery.
 Tues. — Cashmere, Egypt, the Riviera, and England, Water-Colours by Sir William Eden, Press View, Goupil Gallery.
 Fri. — Fortieth Exhibition, Press View, New English Art Club.
 — Jewellery by Miss Violet Ramsay, Private View, Leighton House.

MUSIC

OUR LIBRARY TABLE.

Life of Richard Wagner. By W. Ashton Ellis. Vol. VI. (Kegan Paul & Co.)—As in the two preceding volumes, the 'Life' is no longer described as an authorized English version of C. F. Glasenapp's 'Das Leben Richard Wagner's,' but bears merely the name of Mr. Ellis. The record is getting very long: the present Vol. VI. takes us as far only as August, 1859, and as the remaining twenty-four years of Wagner's career were of great importance, it will take at least another six volumes to complete it. The whole story of Wagner's struggles against prejudice, ignorance, and jealousy, followed by the full recognition of his genius, is striking and romantic, and justice could not be rendered to it in a short biography. At times, however, our author writes at undue length, for instance, in the account of Schopenhauer's philosophy at the opening of the present volume. The subject in itself is interesting, and so are Mr. Ellis's comments; but the latter could have been condensed.

In this volume Wagner is back again in Zurich after the unhappy London expedition:—

"I'm glad that my penance is over. I forgive all Englishmen, with all my heart, for being—what they are; but even in my memory I mean to have no more to do with them."

So he wrote to Praeger a week after his return home—strange-sounding words at the present day, when to the English he is a classic.

Wagner was engaged on 'Die Walküre' when he was in London in 1855, and Mr. Ellis in his second chapter tells us 'How "Die Walküre" got Finished.' The "demon of ill-health," and correspondence with various German theatres respecting 'Tannhäuser' and other matters, caused interruptions; but on March 27th, 1856, Wagner writes to Frau Marie Lehmann that "at last, after long illness, I have finished the score of the 'Walküre.'" 'Siegfried' was interrupted in a different way. The idea of 'Tristan and Isolde' had been for some time in his head, but in 1858 he set seriously to work on it; and in December he declares it "will be finer than anything I've ever done." Bülow, who in 1859 was arranging the vocal score, wrote to Brendel almost to the same effect; yet he added that it could hardly become popular. This early opinion of the great merits of the music-drama, and the unlikelihood of its achieving popularity, shows enthusiasm tempered by judgment.

There are two subjects dealt with in this volume concerning which something must be said. The first is the story of the 'Asyl' prepared for Wagner by the Wesendoncks, of many other kindnesses shown to him by them, and of the unhappy events which led him to quit Zurich and separate from his

first wife Minna. All this Mr. Ellis presents in the best possible light for Wagner. But, though what he says may be true, we miss the other side, viz., what Minna said, or wrote to friends, about it. Otto Wesendonck seems to have kept his thoughts pretty much to himself, while probably Minna's view of the matter will never be known.

The other subject is Wagner's estimate of Liszt as a composer. Mr. Ellis thinks Wagner owed so much to Liszt's kindness as to be scarcely able to speak his mind frankly; and we believe our author is in the main right. But he might perhaps have stated his opinion in pleasanter terms. There is one particular sentence in a letter written by Wagner which is a triumph of vagueness. Speaking of the Symphonie Poems, he says: "It will take criticism a long time to discover what to make of them."

Having referred to the unhappy condition of Wagner's domestic affairs at Zurich in 1858, let us conclude with one bright scene of home life. Young Wendelin Weisheimer called at Wagner's house one day in 1856, and was introduced to his favourite parrot, who whistled 'The Merry Swiss Boy' and Leporello's 'Keine Ruh' bei Tag und Nacht.' Frau Wagner turned to the visitor, saying, "I taught the bird all that," and Wagner added, "My wife, you see, has started a conservatoire."

Musical Gossip.

YESTERDAY week Madame Tétrazini was to have appeared for the first time at Covent Garden in Verdi's 'Rigoletto'; owing, however, to the sudden indisposition of Mr. John McCormack, who was to take the Duke's part, 'La Traviata' was substituted. This opera is a popular one, and Madame Tétrazini, who was the Violetta, was in her best voice, so that the change did not cause any serious disappointment. This evening 'Tristan und Isolde' will be given under the direction of Dr. Richter, for the first time this season. The principal parts will be taken by Mesdames Edith Walker and Kirkby Lunn and Herr Knote.

MESSRS. YSAYE AND PUGNO gave the first of three recitals at Queen's Hall on Monday afternoon, and from the opening to the closing note captivated their audience. The moment the formal and intellectual sides are more strongly felt than the emotional in an interpretation of Bach's music, the result is more than unsatisfactory—it is misleading. In the rendering of his Sonata in c for the two instruments by Messrs. Ysaye and Pugno everything was perfectly balanced. Mozart's Sonata in b flat, composed in 1781, also had full justice done to it. As Pachmann in Chopin, so Pugno is inimitable in Mozart, while the violinist proved a sympathetic partner. If only such performances could be often heard in London, the musical public would soon begin to understand, or, let us say, feel that the old masters are living forces. The recital ended with Schumann's Sonata in d minor, Op. 121.

MISS TINA LERNER, a young Russian pianist, who has studied with Pabst and Godowsky, made a successful reappearance in London at Bechstein Hall last Saturday afternoon. She has acquired a brilliant technique, and also exhibits a crisp touch and refinement of style. Of Mozart's Sonata in a Miss Lerner gave a sympathetic and graceful rendering; while in Schubert's 'Wanderer' Fantasia she drew attention to her remarkable powers of execution. Her

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tone, however, was never coarse, and there was no attempt at mere display.

VERDI'S 'La Forza del Destino,' which has not been heard in London for many years, is about to be produced by the Carl Rosa Company. A new English version has been prepared by Mr. Percy Pinkerton.

PERFORMANCES NEXT WEEK.

- SCA. Concert, 3.30, Albert Hall.
— Sunday Concert Society, 3.30, Queen's Hall.
— National Sunday League Concert, 7, Queen's Hall.
Mus.-Sac. Royal Opera, Covent Garden.
— Promenade Concerts, 8, St. James's Hall.
Mus. Mr. Ernest Sharpe's Vocal Recital, 3, Aeolian Hall.
— Ysaye and Pugno's Recital, 3, Queen's Hall.
— Miss Marian Jay's Vocal Recital, 3.15, Bechstein Hall.
— Tilly Koenen's Vocal Recital, 8, Queen's Hall.
— Bach Choir, 8.30, Royal College of Music.
— Mr. Noel Fleming and Miss Dorothy Ewens's Vocal and Violin Recital, 8.30, Bechstein Hall.
— Alexander Heilmann's Vocal Recital, 8.30, Aeolian Hall.
Tos. Mme. Emma Holmström's Vocal Recital, 3, Bechstein Hall.
— Miss Irene St. Clair's Vocal Recital, 3, Aeolian Hall.
— Miss Barbara Battishill and Miss Ruby Cobbett's Concert, 3.15, Steinway Hall.
— Muriel Carver and Jean Bernard's Vocal Recital, 8.15, Aeolian Hall.
— Miss Ella Trimey's Violin Recital, 8.30, Bechstein Hall.
Wid. Jan Hanaburg's Historical Violin Recital, 3, Aeolian Hall.
Fersen. Hegeler's Orchestral Concert, 3, Queen's Hall.
— Hugo Heine's Vocal Recital, 3, Bechstein Hall.
— Mr. John Willmot's Pianoforte Recital, 3, Salle Erard.
— Miss E. Wynne-Agnes and Miss Jessie Field's Concert, 3, Steinway Hall.
Tos. Mme. Conti's Concert, 8.30, Steinway Hall.
— Miss Dorothy Wiley's Vocal Recital, 8.30, Bechstein Hall.
— Willy Burmeister's Vocal Recital, 3, Bechstein Hall.
— Mr. Ernest Groom's Vocal Recital, 3.15, Aeolian Hall.
— Miss Marie Hall's Orchestral Concert, 3.15, Queen's Hall.
— Madame Svärdström's Vocal Recital, 8, Aeolian Hall.
— Mr. Ploten Worth's Violin Recital, 8, Bechstein Hall.
Fal. Mlle. Jeanne Blancard's Pianoforte Recital, 3, Steinway Hall.
— Victor A. Buis's Piano Recital, 3, Bechstein Hall.
— Herr Ernst von Dohnanyi's Recital, 3, Queen's Hall.
— Gabriowitch's Pianoforte Recital, 3, Aeolian Hall.
— Mr. Joseph Holbrooke's Chamber Concert, 3, Salle Erard.
— Rudolf Baurekeller's Vocal Recital, 8.30, Bechstein Hall.
Str. Empire Concert, 3, Albert Hall.
— London Choral Society, 3, Queen's Hall.
— Backhaus's Pianoforte Recital, 3.15, Aeolian Hall.
— Miss Helene Staegeman's Song Recital, 3.15, Bechstein Hall.
— Zimbalist's Orchestral Concert, 8.15, Queen's Hall.

DRAMA

The Dynasts: a Drama in Three Parts.
By Thomas Hardy. Part Third. (Macmillan & Co.)

Now that Mr. Hardy has carried out his ambitious design, it is easily seen that his instinct was right when he brushed aside the remonstrances of his critics and admirers, and persisted with his plan of making the Napoleonic era the subject of a vast puppet show. Those who discouraged his enterprise, and wished instead for another 'Tess' or 'Jude the Obscure,' must own to-day that had this world-drama of 'The Dynasts' remained an unrealized dream or a fragment, they would have missed a manifestation of its author's mind and talent which is a singularly impressive work of art. Intimations of his mournful creed are scattered through the novels; no one, for instance, can read such a book as 'The Return of the Native' without suspecting that he is in the presence of a confirmed pessimist, or without feeling that for the writer the forces of Nature are no less essential characters of his tale than its men and women, and that behind their seeming violences and caprices is the purpose of an inscrutable Will. Hitherto, however, Mr. Hardy's thoughts about his race have been revealed more or less unconsciously. In 'The Dynasts' his gospel of despair is boldly and deliberately avowed, and forms, as it were, the atmosphere of his tragedy. This increase of self-expression involves no decrease of architectonic skill. A drama covering the career of Napoleon was bound to range over an enormous field; yet never has Mr. Hardy's constructive genius mastered so completely

as in his latest work difficulties arising from mass of material.

The apparatus he employs in connexion with this wonderful series of dissolving views is decidedly original. He is fond of transporting his readers to heights in the air whence they can look down on the features of countries and the marches of armies like so many Gullivers surveying the agitations of Lilliput. He makes use, too, of sundry supernatural characters—Recording Angels and Spirits Ironic and Sinister, Spirits of the Pities and Spirits of the Years—to comment aloud in choric fashion on the pranks of his puppets. He has a way even of turning X-rays, so to speak, upon his stage crowds to show "films or brain-tissues of the Immanent Will" pervading them all, and influencing them to achieve its blind purposes. This machinery is serviceable so far as it affords us bird's-eye glances at battles and campaigns and the movements of huge military forces—in so far as it spreads out beneath our feet a relief map of that arena of Europe on which the drama of Napoleon's life was played. It has its disadvantages in that the author often keeps us too far away from the actors to allow of our regarding them as fellow creatures, and also exacts from us an almost impossible attitude of neutrality.

But not even Mr. Hardy can keep up the pose of aloofness which he demands from the student of his play. By degrees the philosopher thaws into the sympathetic observer, the pessimist gives place to the indignant humanist; and except when his choruses express the hopeless litany of fatalism, his scenes grow warm with natural emotion. Each passage is happily selected to contribute its share to the general plan; each is a miniature drama in itself, with its own plot and climax; and it is only the stage directions, as a rule, that remind the spectator that he is "sitting up aloft." At the end of the drama the author tries to set all his scenes in proper focus, and to relate them to eternity—exhibits all the fret and fuss of the Napoleonic pageant as a wrinkle on the face of Time, and Bonaparte himself as but a plaything in the hands of the Immortals. Fortunately Mr. Hardy cannot long deal with human nature without forgetting his theories in his sense of kinship. So, though he may show us from some point in mid-air the Grand Army crawling, "like a dun-piled caterpillar," back in shame and disintegration from Moscow, he takes us close enough to see all the horrors of that retreat—its episodes of gallant soldiers abandoned, and driven mad by hunger and frost on the plains of Lithuania. If, again, we watch from the clouds big moves in the game of war, such as the Peninsular campaign, we are permitted to descend and sit by the death-bed of Josephine, and are given in that scene poetry of an exceeding poignancy. Lastly, while Mr. Hardy can conjure before us in their due proportions the manœuvres and mutations of the struggle

at Waterloo, he allows himself to turn aside from the clash of battle and present a delightful picture of old-world Wessex in which "Boney" is burnt in effigy.

The blank verse of the play is not remarkable; it is of the facile, jog-trot sort, and some indication of its quality is afforded by the fact that it is employed to paraphrase a debate in the House of Commons. Once, however, in this last volume it rises to heights of eloquence and pathos—in the speech put into the mouth of the dying Empress Josephine, as the following passage may prove:—

Yes.....glad am I
I saw that child of theirs, though only once.
But—there was not full truth—not quite, I fear!—
In what I told the Emperor that day
He led him in to me at Bagatelle,
That was the happiest moment of my life.
I ought not to have said it. No! Forsooth
My feeling had too, too much gall in it
To let truth shape like that!—I also said
That when my arms were round him I forgot
That I was not his mother. So spoke I,
But oh, me—I remembered it too well!—
He was a lovely child; in his fond prate
His father's voice was eloquent. One might say
Well am I punished for my sins against him!

Otherwise it is in the lyrical snatches—in the Wessex girl's song, for instance, "My love's gone a-fighting"—that Mr. Hardy's muse is happiest. Such things as that remind us that it is not only by the wide sweep of his imagination, but also by the occasional capacity he evinces for giving perfect expression to a mood, that the author of 'The Dynasts' may claim to be a poet.

THE WEEK.

ST. JAMES'S.—*The Thunderbolt: an Episode in the History of a Provincial Family, in Four Acts.* By A. W. Pinero.

ADMIRATION of Mr. Pinero's masterly stage-craft is the prevailing impression left by a study of his latest work. He has fashioned a play that enchains attention, and often stirs the emotions, out of what is nothing more than a long wrangle about a will. Next we have to thank him for a series of closely observed portraits of middle-class people of provincial type. Avoiding for the most part the touch of caricature which was noticeable about the provincials in 'His House in Order,' Mr. Pinero has caught to a nicety the manners, tricks of speech, and idiosyncracies of many well-to-do folk of the Midlands. Moreover, he individualizes neatly each member of his "provincial family"—business man, local editor, their spiteful wives, the sister who poses, because she is a colonel's wife, in fashionable society, the musician who has lost caste because he has married a grocer's daughter—and none of them says a word or does a thing, once the melodramatic basis of the plot is allowed for, which is not strictly in character. At the same time we are conscious, when the play is over, that the whole story is hard and dry and materialistic; that throughout the piece the eternal topic of conversation has been money; and that the playwright

has got his family, by the peculiar circumstances in which he has placed them, altogether at a disadvantage. After all, we say, these persons must have some other side to their nature than that of mere cupidity. There is too little humanity, too little compassion and geniality about his satire, and so his story remains what he calls it, an "episode," a trivial affair magnified by the art of the great craftsman, but not transformed into big, vital drama.

It is easy to see what Mr. Pinero intended should relieve the ugliness of his theme. Our hearts were to be wrung over the spectacle of the misery in which small means and social slights can involve a man of refinement and his family. We were to feel sorry at the sad case of the musician-brother, Thaddeus, and his wife, snubbed and despised by their more prosperous relatives, eager to give their children a good start in life, yet crippled by lack of money. But Thaddeus is too poor-spirited a creature to command much sympathy; and his wife, for the sake of her husband and children, destroys a will. Thus the only bright features of the play are the ingenuousness of the two young children and the unselfishness of the girl of illegitimate birth whom Mrs. Thaddeus's crime robs of a fortune and belief in her father.

The strength of the piece lies in its technical perfection—the ingenuity with which the playwright handles small details with cumulative effect in that third act wherein Thaddeus launches his thunderbolt, and his relatives learn that in dividing the property they have counted too soon on their dead brother's intestacy. This scene, in which the husband takes his wife's offence on his own shoulders, and then flounders hopelessly under cross-examination, is one of Mr. Pinero's most notable achievements. Here, too, Mr. Alexander, who takes the part of Thaddeus, acts with an intensity he has scarcely shown before. Another fine performance—less hysterical than Mr. Alexander's, but equally poignant—is that of Miss Mabel Hackney as his wife. Of the other members of the St. James's cast—all efficient—Mr. Louis Calvert and Mr. Beveridge deserve to be singled out, while Miss Stella Campbell made a promising appearance as Helen Thornhill.

Greene's 'Pandosto' or 'Dorastus and Fawnia,' being the Original of Shakespeare's 'Winter's Tale.' Edited by P. G. Thomas. (Chatto & Windus.)—The story of 'Dorastus and Fawnia'—apart from its interest as supplying the basis of 'The Winter's Tale'—is, in its wealth of conceits, similes, and antitheses, its moralizings and preposterous soliloquies (delightful from their very quaintness), such an excellent specimen of the Euphuistic novel that its reissue in "The Shakespeare Classics" should be doubly welcome to the general reader, whose acquaintance with this phase of romance has too often, hitherto, been limited to hearsay. Mr. Thomas's Introduction deals briefly with the various editions of the novel and versions of the story, and at greater length, as is natural, with the dramatist's development of his material; for there are few

cases in which Shakespeare's power of literary alchemy is so conspicuous. The Second Day's performance of Puget de la Serre's 'Pandoste; ou, la Princesse Malheureuse,' is given as an Appendix; and in addition to Textual Notes, the volume contains a Glossary which includes many words that should need no sort of explanation, and might well have been omitted.

KYD'S 'SPANISH TRAGEDY': A NOTE.

In this play Act III. sc. xii. a. ll. 112-14 (ed. Boas) are read as follows:—

Hier, (to the painter Bazarde). Look you, sir, doe you see? I'de haue you paint me (for) my Gallirie in your oille colours matted, and draw me five yeeres yonger then I am.

What does "matted" mean here? "Set in a mat or mount" is the explanation of Prof. Boas; "dull," says Prof. Schiek. No parallel instances are adduced, and the epithet in either case would seem suited to water colours rather than oils. Has not the word wandered from its proper place in the sentence? A "matted gallery" was a well-known feature of seventeenth-century mansions.

The addition of "for" is a suggestion of Prof. Schiek's adopted by the Oxford editor. Other editors print "[in] my Gallirie"—a reading to be found in Lamb's 'Specimens.' But it seems unnecessary to interpolate either of these prepositions. Jeronimo's request is simply that the picture should represent the gallery of his house, as a background to a family-piece consisting of himself, his wife and son. The construction is repeated just below: "then, sir, would I haue you paint me this tree."

I propose, then, that the sentence should run thus:—

I'de haue you paint me my matted Gallirie in your oille colours.

WALTER WORRALL.

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REPLIES:—Constables of the Tower—"Vin gris": Milliners' Colours—Cirencester Town Hall—Achesons of Ayrshire—The Shakespeare Memorial—Simon de Montfort's Portrait—A Cornish Apparition—Motto: "In God is all"—"Raisins of the Cure"—Authors Wanted—Time Reckoning—Bewickiana—Pattens in the Church Porch—Primitive Oaths—Portsmouth Street, No. 14—Bennett of Baldock—National Flag—"The Times" as "The Thunderer"—Elizabeth Sarah Villa Real—"Dictionary of National Biography: Epitome"—Bibliography of Easter—"Blooding a witch"—Sir Henry Docwra—May Day: Maypole—The Carnwath Pedigree.

NOTES ON BOOKS:—Gomme's 'Folk-lore as an Historical Science.'

Booksellers' Catalogues.

LAST WEEK'S NUMBER CONTAINS—

NOTES:—Richardson's Pamela: her Original—London Statues and Memorials—The Bonassus—Earliest Thumb Bible—Graham Everitt—Lincolnshire Folk Jest—Granville Sharp's 'Child's First Book Improved'—William Brown, Artist—William Parsons the Actor—"Jacobin"—"Jacobite."

QUERIES:—Raisuli: the Name—"The Literary Companion"—John Hastings, M.P.—Lisgoole Abbey—Athens: her Sacrifices—The Swedish Church, St. George's-in-the-East—Bayonne—Casting-out Jingles—"Peter out"—French Words in Scotch—Shakespeare and the Miller—Mundy Family—"Stymie" at Golf—John Zephaniah Holwell—Cowdray Family—The Olive Tree—Authors Wanted—Harris's List of Covent Garden Ladies—Boyce Family—Gibbet as Landmark—Mermaid Baptized.

REPLIES:—Napoleon III. in London—The 'D.N.B.': Additions and Corrections—"The Sicilian's Tale"—Palm Sunday: Fig Sunday—"Lang o' Lea," Irish Song—Catherine Augusta Ritso—Leech-gathering—"Raisins of the Some"—Amulet found in Roman Urn—Swinburne Translations—"Camelian"—Aldermen of Aldersgate Ward—Priscian's Head—Smoking and Blind Men—"Bull and Mouth" and "Mourning Bush" Inns—Holworthy Family—William III.'s Horse—Chalk Farm—Piper's Hole—"Every man has his price"—Scott Illustrators.

NOTES ON BOOKS:—A. L. Smith's 'Frederic William Maitland'—The 'Record' of the Upper Norwood Athenæum—'L'Intermédiaire'—Reviews and Magazines.

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